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IFAR® Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

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Is There a Case for Connoisseurship in a High-Tech Era?

Notre Dame Fire Revisited

Edmondson Sculpture Identified

News & Updates in Legal Issues
—and Much More ...

INCORPORATING
STOLEN ART ALERT®

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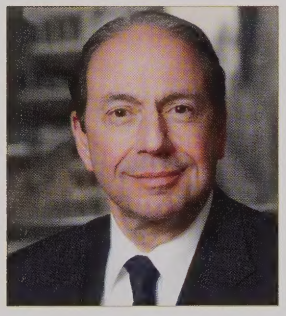
COVER: (Left): Caravaggio, ***Saint John the Baptist,*** c. 1602. Oil on canvas. 129 x 95 cm. Musei Capitolini, Rome; (Right) Attributed to Caravaggio, ***Saint John the Baptist,*** c. 1602. Oil on canvas. 129 x 94 cm. Doria Pamphilj Gallery, Rome. See story on p. 31.

CHANGING OF THE GUARD AT IFAR

Jennifer Schipf Assumes Role of IFAR Board Chair from Anthony Williams

Jennifer Schipf



Anthony Williams

At the September 19, 2023 meeting of the Board of Directors, Jennifer Schipf was unanimously elected the new Chair of IFAR.

Ms. Schipf replaces Anthony Williams, a member of the Board since 2012 and Board Chair since 2014. IFAR is pleased to note that Mr. Williams, an attorney, will be remaining on the Board, so that the organization can continue to benefit from his legal acumen and knowledge of nonprofit governance. Mr. Williams is Senior Counsel, Dentons U.S.

Ms. Schipf is a noted executive in the insurance industry, and is currently Global Chief Underwriting Officer—Fine Art, Specie & Private Client at AXA XL. She has a 25+ year connection to the art world, starting with a Bachelor's Degree in Art History and Economics from Georgetown University. She is also a Board member of other nonprofit arts organizations. In her position at AXA XL, she has been involved in the supporting of artists and the underwriting of art fairs, from the annual ADAA Art Show in New York to TEFAF and Art Basel.

Also at the September meeting of the Board, Kate Ganz and Steven P. Schwartz were elected Vice Chairs.

To *IFAR Journal* Readers—

Farewell Greetings from Dr. Sharon Flescher, IFAR's Executive Director and Editor-in-Chief, *IFAR Journal*

After 25+ years as Executive Director of IFAR and Editor-in-Chief of the *IFAR Journal,* I will be retiring at the end of this year, and will become Executive Director Emerita.

After an initial hiatus, sorting through mountains of papers, traveling, and doing the myriad things I haven't been able to do because of a 24/7 job, I will continue to stay involved in a field which I know so intimately and care about profoundly, but it won't be in a full-time position. I will write and speak and consult, but I have not yet made any commitments.

I am proud of my tenure at IFAR, helping to transform it from its previous, pioneering role in the registration and recovery of stolen art into a more substantive educational and research organization, as our founders originally envisioned. As part of this revitalized educational mission, we created the *IFAR Journal,* which has won multiple awards and has subscribers around the world. As Editor-in-Chief and a contributing writer, I take great pride in the *Journal*—its look, its substance, its scholarship, and its lively readability. (And it goes without saying that the "Stolen Art Alert," which we have published since 1977, remains an integral part of each *Journal* issue and has a devoted following.)

We also reinvigorated our Authentication Research Service, which has played such an important role in recent years in the Rosales/ Knoedler Gallery art scam, and in exposing the "Brennerman" and "Schulte/ John Re" fakes—our 120-page report on the latter helped send Re to federal prison for five years! We wrote about these—and many other IFAR research projects and the scams we uncovered—in the *IFAR Journal,* which I hope you have enjoyed. We also expanded our public programs into timely and important "events," so that virtually all are sold out and are attended by a broad swath of the art community, whether in person or virtually. Many of the videos from these programs are posted on our website and when permitted, we have also published the edited proceedings in the *Journal.* Our conferences on "Provenance and Due Diligence," "Catalogues Raisonnés and the Authentication Process," and the "Art Lost and Damaged on 9/11" were landmarks in the field, and prescient, and the proceedings of these conferences published in the *IFAR Journal* are sought after to this day. I like to think of these as my lasting legacies.

Among the other legacies that I hope will long outlast me are the online research tools I created: the Catalogues Raisonnés and Art Law & Cultural Property Databases; and the Provenance Guide. I saw a need for these resources, and nothing like them existed at the time. Since their launch in 2008, aided by a National Leadership Grant from a federal agency, these online resources have grown dramatically. The Catalogues Raisonnés Database—overseen by our very capable Dr. Lisa Duffy-Zeballos—now includes information on more than 5,000 published catalogues raisonnés and hundreds of catalogues still in preparation; the Art Law & Cultural Property Database has legislation from more than 130 countries in the original language and English translation, as well as hundreds of Case Law Summaries. The Provenance Guide has links to dozens of important resources. These are continually updated and I hope that will continue. Use them; they are there for YOU.

Years ago, IFAR was a lonely player in the fields of authenticity, provenance, restitution, and repatriation, highlighting unresolved issues and nuanced debates. These areas have exploded in recent years along with the broader and important issue of the ethical and legal ownership of artwork. I like to think that I played a role in this change—through publications, including my own chapters on provenance research in several books, as well as many articles in the *IFAR Journal;* my public talks at conferences and workshops; my participation on advisory roundtables and in documentaries (for a "fun" documentary, see "Made You Look," still available on Netflix.) I have tried to do all this with integrity, honor and scholarship. I hope you feel that I have succeeded.

The bottom line is that IFAR—as an independent nonprofit dedicated to integrity in the visual arts and scrupulously honest and objective—is more needed now than ever. I have believed in its mission. We are the gold standard and, as I've always said, paraphrasing Voltaire: if we didn't exist, it would be necessary to invent us.

I have received many gracious and generous emails and phone calls about my retirement, which have warmed my heart. Thank you.

With that, I bid you all a fond goodbye. I hope that you keep reading this *Journal* and subscribing to it. I wish my successor great success, and I thank you all for your loyalty and support over the years. I also thank my staff for their professionalism and hard and good work—particularly my assistant Kathleen Ferguson, who plays such an important role in the *Journal* publication. I will miss them, and you, our very dear Readers.

LETTER TO THE EDITOR:

The international market for art and antiquities remains rife with both reward and risk. In 2022 Christies hammered down about $5.8 billion at auction; Sotheby's about $3.9 billion. Consider all other auction houses and major gallery sales throughout the globe. Diminished by the pandemic, total sales likely still neared $40 billion. How much sold was fake? How many of the antiquities fraudulent, or looted? How much public and private money was spent trying to locate or expose stolen works? Far too much, for a problem easily solved. The flaw in the international art market is glaring: There is no gold standard. No single entity can say with universally accepted authority: "This is genuine. This is fake. This is stolen." Such an authority could be created. IFAR has pioneered that path to authenticity. Big market players simply lack the will to do so.

It is time to establish an international nonprofit organization funded by a 1% assessment on art objects auctioned or sold for, say, $5,000 or more, overseen by a board comprising members from museums, auction houses, universities, galleries, law enforcement, and elsewhere, staffed full-time with scientists, scholars and experts equipped with the very latest technologies. The organization would acquire continuing access to every archive and database relevant to the origin and ownership history of an object. Gather these resources in one global Independent Center for Provenance Research for the purpose of establishing, to a reasonable scientific and scholarly certainty, that an object is, or is not, what it is claimed to be.

Would adding a 1% fee on objects sold be difficult to impose? Not for an industry that convinced successful bidders to pay even more just for winning. Prior to 1975 no buyer's premium existed in modern times. Both major auction houses imposed the buyer's premium at roughly 10% to start. Depending upon site and circumstance, it has grown to as much as 20% or more today with no adverse effect on sales while being adopted widely. Decades after allegations of price-fixing sent at least one Sotheby's executive to prison and cost both big houses hundreds of millions of dollars in fines, auction buyers continue to pile premiums on top of what they pay for an object. For what? For nothing, really. They pay because it is required.

What I propose is an industry-funded, greatly enhanced, turbo-charged, permanent, full-time transformation of the IFAR Art Authentication Research Service model, fully independent like IFAR of any business or cultural entity but supported by all. Over time such an organization with steady, nearly limitless, funding will emerge as the gold standard the market so desperately needs. The vast increase in digitization of archives is a huge benefit to research. Forensic equipment has never been better. The years required to create and launch the Independent Center for Provenance Research ought not to delay the imposition of the fee which may then accumulate in trust as soon as an appropriate credible board of governance is established.

Let us begin.

GERALD FITZGERALD*

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*Gerald FitzGerald is former First Assistant Attorney General of Massachusetts and a graduate of the Association for Research of Crimes Against Art. He lives in Dartmouth, MA.

LETTERS TO THE EDITOR

REMINDER

"Letters to the Editor" are welcome in *IFAR Journal*. Please keep letters brief. We reserve the right to edit. All letters must be signed. Please mail letters to:

IFAR Journal

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Roy Lichtenstein: A Catalogue Raisonné

The Roy Lichtenstein Foundation is pleased to announce publication of the first Catalogue Raisonné of the artist's works in all media.

www.lichtensteincatalogue.org

The Foundation continues to gather research on Lichtenstein's art. To submit information, please write to info@lichtensteinfoundation.org.

Coup de Chapeau II, 1996. Artwork © Estate of Roy Lichtenstein

FIGURE 1. Samuel Kerson, ***The Underground Raiload Vermont*** and the ***Fugitive Slave.*** Two 8 x 24 ft. murals. 1993 © Samuel Kerson. Photo: Paul Rogers, Stowe, VT.

ARTIST FORGOES SUPREME COURT HEARING, CEMENTING SECOND CIRCUIT'S TAKE ON VARA

When artist Samuel Kerson chose in November not to escalate his case against Vermont Law School (VLS)[1] to the U.S. Supreme Court, he effectively etched the Second Circuit's interpretation of the Visual Artists Rights Act of 1990 ("VARA") into legal precedent. At issue was whether the law school's decision to permanently conceal Kerson's two murals, jointly titled *The Underground Railroad Vermont* and the *Fugitive Slave* **(FIG. 1),** which were commissioned by the law school 30 years earlier, constituted "modification" or "destruction" under VARA.

In 1993, VLS commissioned Kerson to create two large-scale murals commemorating Vermont's significant role in the Underground Railroad[2] and its stance against slavery. Depicting scenes from America's history of slavery and highlighting Vermont's active participation in the abolitionist movement, the murals draw from an important historical narrative. The first panel, *Slavery,* for example, portrays the harrowing journey of slavery, from the capture of people in Africa to their sale in the U.S., and the brutal reality of slave labor.

By 2020, the perception of the murals at VLS had shifted significantly. Once celebrated, the representations, particularly of the African Americans, came under scrutiny and were deemed caricaturistic and offensive by members of the school community. This change in sentiment was notably influenced by the Black Lives Matter movement. In response to this evolving perspective, VLS made the decision to permanently conceal the murals with acoustic panels.

In August 2020, then VLS President Thomas McHenry reached out to Kerson, informing him of the school's intentions and extending an offer to Kerson to personally remove the murals. Additionally, President McHenry proposed returning the full ownership of the murals to Kerson. It was in the wake of this communication, and the subsequent failure to find a mutually agreeable solution, that Kerson initiated his lawsuit in the Federal District Court of Vermont.

Kerson contended that Vermont Law School's decision to cover the murals infringed upon his rights under VARA, which safeguards the rights of artists to the attribution and integrity of their work. He argued that the act of concealing the murals was tantamount to modifying and destroying them, actions that are explicitly restricted under VARA.

The law school argued that their action to cover the murals with acoustic panels was a necessary response to the changing sensitivities within the school community, and moreover, was not a modification or destruction of the artwork. Covering the murals was within their rights as the owner of the artwork and did not violate VARA, as it did not physically alter or damage the murals.

The District Court sided with VLS, clarifying that within the context of VARA, "modification" is typically understood to refer to direct, incremental changes made to the artwork itself, that merely obscuring a piece of art behind a barrier, as was the case with the acoustic panels, does not qualify as modification. Nor did such concealment meet the definition of "destruction," as it involved no *physi-*

1 *Kerson v. Vt. Law School, Inc.,* No. 20-cv-202 (D. Vt. 2021); *Kerson v. Vt. Law School, Inc.,* No. 21-2904 (2d Cir. Aug. 18, 2023).

2 The Underground Railroad refers to a network of secret routes and safe houses established in the U.S. in the 19th century to help enslaved African Americans to escape into free states and Canada with the aid of abolitionists and allies who were sympathetic to their cause.

cal alteration or damage to the murals. Therefore, VLS's actions to cover the murals did not constitute either modification or destruction under VARA.

The Second Circuit echoed this interpretation, explaining that VARA's use of "modification" implies a change that affects the viewing experience of a work, presupposing some visibility, albeit altered. Therefore, simply concealing an artwork, as was the case here, did not fall under VARA's definition of modification. The Second Circuit also clarified that "destruction" in the context of VARA means to damage something so thoroughly as to render it unusable or nonexistent, which was not the case with the murals, as they remained intact behind the panels.

Kerson's claim also failed because he did not fulfill the dual criteria for liability as outlined in § 106A(a)(3)(A) of VARA, which demands proof of *both* an intentional modification of the work and subsequent damage to the artist's honor or reputation. The court, adhering closely to the statutory language and traditional interpretations, determined that the essential condition of "intentional modification" had not been satisfied. Consequently, it deemed it unnecessary to evaluate the second condition—whether the action prejudiced Kerson's honor or reputation.

In the aftermath of the Second Circuit's ruling, Samuel Kerson opted not to pursue further legal avenues, including an en banc appeal or a writ of certiorari to the Supreme Court of the United States.

One of his attorneys, Steven Hyman of McLaughlin Stern, told IFAR that while "they were disappointed in the approach and analysis of the circuit court," they were dealing with a narrow issue of the definition of "modification," and the Supreme Court had never taken a VARA case. Moreover, they had reached out to the art community, but heard nothing back. This impacted their decision about the Supreme Court. He added, "We were seeking to preserve art to be seen, not to be abstractly hidden away."

This marks the end of the legal journey for *Kerson v. Vermont Law School,* solidifying the appellate court's interpretation of "modification" and "destruction" under VARA.

—POLINA IVKO
IFAR Legal Research Consultant

and **SHARON FLESCHER**
IFAR Executive Director

• • •

IFAR ART AUTHENTICATION RESEARCH SERVICE

For more than fifty years, IFAR has offered a unique Art Authentication Research Service, which works to resolve questions concerning the attribution of works of art. As a not-for-profit organization with a distinguished Art Advisory Council and a worldwide network of scholars, IFAR is free to render objective opinions unaffected by the marketplace.

IFAR offers its services to individuals, dealers, museums, and other institutions. We examine art only for the owner, or with the owner's consent. We are only able to accept a limited number of projects each year.

As an educational organization, IFAR reserves the right to publish the results of its research.

For additional information, please call (212) 391-6234 or go to www.ifar.org.

IFAR'S CUZCO INVENTORY HELPS REPATRIATE THREE MORE COLONIAL PAINTINGS

At a ceremony in Lima this May, U.S. officials repatriated 36 objects to the Peruvian Ministry of Culture **(FIG. 1).** Among these were 28 Pre-Hispanic textiles that had been voluntarily surrendered by Siena College in New York, as well as mummified human remains and three Spanish Colonial paintings stolen in 2009 and recovered by the FBI.[1] The restituted paintings, a *Virgin of the Rosary with Mysteries and Saints, St. Michael Holding the Christ Child with a Choir of Angels,* and the *Vision of Saint Francis de Paul,* were identified thanks to IFAR's 40-year-old and increasingly relevant, Cuzco Inventory.

FIGURE 1. Repatriation ceremony held on May 16, 2023 at the Ministry of Foreign Affairs in Lima. U.S. government officials with members of Peru's Foreign Ministry and members of the FBI; third from left, Christopher McKeogh, Special Agent FBI Art Crime Team. Photo: U.S. Embassy in Peru.

"The restituted paintings … were identified thanks to IFAR's 40-year-old and increasingly relevant, Cuzco Inventory."

This is not the first repatriation aided by IFAR's Inventory, a resource which grew out of an ambitious project IFAR undertook in the 1980s at the request of the Peruvian government. The objective was to create a photographic inventory of at-risk Spanish Colonial paintings in churches in the Cuzco region.[2] A recent article in the *IFAR Journal* described how the Inventory helped the FBI's Art Crime Team recover another painting, the *Virgin of Guadalupe,* and repatriate it to Peru last year.[3]

This latest restitution of three Colonial paintings is especially gratifying, however, as IFAR brought their presence in the United States to the attention of the FBI more than six years ago. The largest and most important of these works, the magnificent *Virgin of the Rosary,* came to IFAR's attention when it was advertised in an upcoming auction. Our inquiry into the origins of that painting, which had been stolen in a major but largely unreported theft, eventually led to the discovery of the *St. Michael* and the *St. Francis de Paul,* as well as two additional paintings that we are intentionally not identifying at this time.

FIGURE 2. ***Virgin of the Rosary with Mysteries and Saints.*** Oil on canvas, 210 x 152 cm. Stolen from the Convento de Santa Catalina de Sena, Cuzco in 2009.

THE FLORIDA AUCTION

In March 2017, by chance, IFAR received a flyer for an upcoming auction in Sarasota, Florida that featured a small but impressive collection of Spanish Colonial art. Among the statuary crowns, religious carvings and paintings, an altar-sized *Virgin of the Rosary* from the Cuzco School stood out. The painting **(FIG. 2)** shows the Virgin Mary as a composite of the

1 See, Ministerio de Relaciones Exteriores de Peru, "Cancillería entrega al Ministerio de Cultura 36 bienes culturales repatriados de Estados Unidos" (May 16, 2023).

2 See Frederic Truslow, "Putting the IFAR Cuzco Inventory to Work," *IFAR Journal,* Vol. 5, no. 1, 2001/02, pp. 48–55; and Frederic Truslow, "The IFAR Inventory of Cuzco Churches and its Lessons—It's Not Just Machu Picchu: Recovering Peru's Spanish Colonial Heritage," *IFAR Journal,* Vol. 14, nos. 1&2, 2013, pp. 28–40.

3 Lisa Duffy-Zeballos and Sharon Flescher, "From Peruvian Church to California—and Back Again. Stolen *Virgin* Repatriated with Help from IFAR's Cuzco Inventory," *IFAR Journal,* Vol. 21, nos. 1&2, 2022, pp. 25–30.

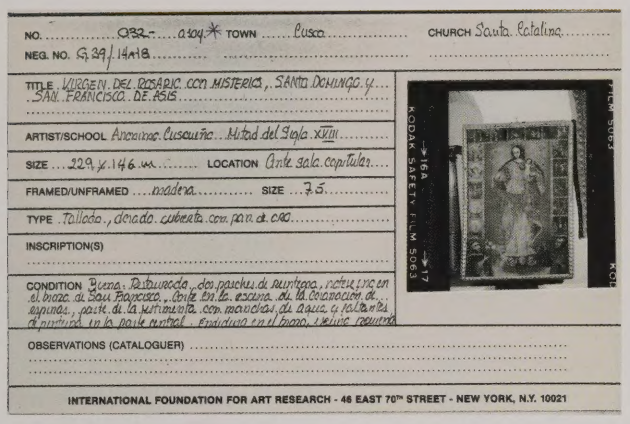
NO. C32-...a104* TOWN ...Cusco... CHURCH Santa Catalina...
NEG. NO. G.39/14a18...
TITLE VIRGEN DEL ROSARIO CON MISTERIOS, SANTO DOMINGO Y... SAN FRANCISCO DE ASIS...
ARTIST/SCHOOL Anonimo Cuscuño Mitad del Siglo XVIII...
SIZE ...229 x 146 m... LOCATION Corte sala capitular...
FRAMED/UNFRAMED ...madera... SIZE ...75...
TYPE Tallado, dorado cubierta con pan de oro...
INSCRIPTION(S)...
CONDITION Buena. Restaurada, dos parches de pintura, uno en el brazo de San Francisco, otro en la escena de la Coronacion de espinas, parte de la vestimenta con manchas de agua y faltantes de pintura en la parte central. Enmicado en el frente, reverso reentelado
OBSERVATIONS (CATALOGUER)...
INTERNATIONAL FOUNDATION FOR ART RESEARCH - 46 EAST 70TH STREET - NEW YORK, N.Y. 10021

FIGURE 3. IFAR Inventory card for the ***Virgin of the Rosary,*** Santa Catalina de Sena, showing the painting in 1984.

Virgin of the Rosary, patroness of the Dominican Order, and the Franciscan cult of the Immaculate Conception. The two monastic orders are symbolized by the presence of St. Dominic (left) and St. Francis of Assisi (right) at the Virgin's feet. Mary holds the Christ Child while extending a rosary in her right hand. Simultaneously, she is shown "clothed in the sun, the moon under her feet and crowned with stars" (Revelation 12:1), the traditional attributes of the Immaculate Conception.

FIGURE 4. ***St. Michael Holding the Christ Child with a Choir of Angels.*** Oil on canvas, 125 x 182 cm. Stolen from the Convento de Santa Catalina de Sena, Cuzco in 2009.

A search of the IFAR Inventory **(FIG. 3)** showed that in the early 1980s, the *Virgin of the Rosary* was in the Convent of Santa Catalina de Sena in Cuzco, an active Dominican convent that also houses a museum of religious art. As the auction was scheduled to take place in a few days, IFAR notified U.S. authorities.

A label on the back of the *Virgin of the Rosary* and the other paintings in the auction bore the name of a gallery in New Mexico specializing in Viceregal Art of the Americas. Further research by IFAR turned up other stolen works on the gallery's site. These included the *St. Francis de Paul* and *St. Michael Holding the Christ Child* **(FIG. 4),** and the two additional paintings that we cannot yet publicly identify. Of these, the *St. Michael* and one of the as-yet-to-be-identified works were also stolen from Santa Catalina. The presence in the U.S. of three paintings from the same church hinted at the scale of a much larger theft, the details of which remain unclear. What is known is that in 2009, unknown thieves managed to steal a staggering 24 Spanish Colonial paintings from the cloister and museum.

In April 2017, only a few weeks after IFAR alerted U.S. authorities about the Florida auction, the Peruvian Ministry of Culture issued an alert on *its* website,[4] providing the title, description and color photograph of each of the stolen Santa Catalina paintings. Among the other stolen paintings were a *Christ Child Sleeping on the Cross, Christ as the Good Shepherd,* two Immaculate Conceptions, and several paintings of the Virgin and Child, all of which are documented in IFAR's Cuzco Inventory. Even more importantly, as Colonial art is most often trafficked into the U.S. and Europe, the missing paintings were also listed in Interpol's Stolen Art Database.

THE FRENCH CONNECTION

Few of the paintings stolen from Santa Catalina have been restituted to date. One of these was a large painting of a female saint, which was recovered in 2020 from a private collection in France and was formally repatriated in 2022.[5] The French collector Gérard Priet had purchased the painting from a gallery in the United States, which had described it (incorrectly) as depicting either

4 Ministerio de Cultura de Peru, Consulta de Robos de Bienes Culturales www.robodebienesculturales.cultura.pe

5 In 2020, a painting of *Saint Catherine of Alexandria* stolen from Santa Catalina was voluntarily returned by a Peruvian collector. See Ministerio de Cultura de Peru, "Recuperan importante pintura virreinal: Ministerio de Cultura recibió la obra denominada *Santa Catalina de Alejandría"* (Sept. 9, 2020).

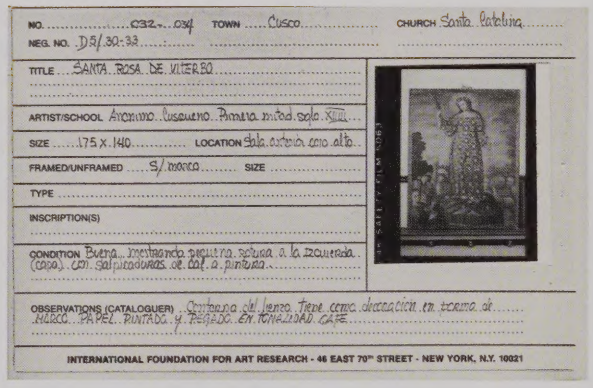
NO. 032-034 TOWN Cusco CHURCH Santa Catalina
NEG. NO. D5/30-33
TITLE SANTA ROSA DE VITERBO
ARTIST/SCHOOL Anonimo Cuzqueño Pintura mitad siglo XVIII
SIZE 175 X 140 LOCATION Sala exterior coro alto
FRAMED/UNFRAMED S/ marco SIZE
TYPE
INSCRIPTION(S)
CONDITION Buena. Mostrando pequeña rotura a la izquierda (coro). Con salpicaduras de cal a pintura
OBSERVATIONS (CATALOGUER) Cartapesa al lienzo. Tiene cenefa decorativa en tramo de hueco. PAPEL PINTADO Y PEGADO EN MONTAÑA CAFE
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FIGURE 5A and **B. A)** Restitution of the *St. Rose of Viterbo* from the Priet-Gaudibert Collection of Latin American Art to officials at the Peruvian Embassy in France in December 2020. © Ministerio de Relaciones Exteriores, gob.pe. **B)** IFAR Inventory card for the *St. Rose of Viterbo,* Santa Catalina de Sena, Cuzco showing the painting in 1984.

St. Gertrudis or St. Rose of Lima. Mr. Priet voluntarily surrendered the painting after research into its authenticity revealed that it had been stolen **(FIG. 5A).**[6] Perhaps not surprisingly, he had purchased the "St. Gertrudis" from the same New Mexico gallery that had sold the five stolen paintings IFAR had identified and reported years before.

"What is known is that in 2009, unknown thieves managed to steal a staggering 24 Spanish Colonial paintings from the cloister and museum."

6 Ministerio de Relaciones Exteriores de Peru, "Recuperación en Francia de una pintura sustraída del monasterio cusqueño de Santa Catalina en 2009" (Dec. 7, 2020).

MISIDENTIFICATIONS

The "St. Gertrudis" highlights a unique challenge faced both by collectors attempting to perform their due diligence and by researchers trying to recover stolen religious art; namely, mistaken identity. All the stolen art databases that listed the painting—the Peruvian Ministry's database, the catalogue of the Instituto Nacional de Cultura (INC), and Interpol's Stolen Art Database—misidentified the female saint as the thirteenth-century Benedictine nun, St. Gertrudis or Gertrude the Great. Only IFAR's inventory card correctly identified the painting as a scene from the life of St. Rose of Viterbo **(FIG. 5B),** who, like St. Gertrude and St. Rose of Lima, is traditionally depicted wearing a crown of roses.

The misidentification of a painting's subject, either as a result of deliberate obfuscation or innocent error, can cause a stolen artwork to escape detection. Such may have been the case with the third painting repatriated to Peru this spring, depicting the *Vision of St. Francis de Paul* **(FIG. 6A),** which IFAR documented in 1983 in the parish church of San Felipe Hanaypampa

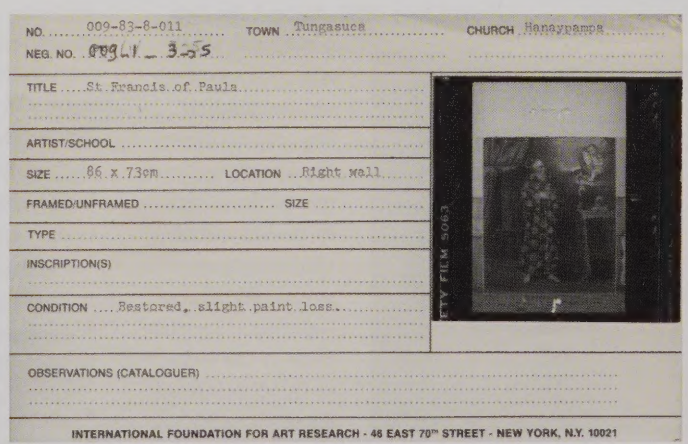
NO. 009-83-8-011 TOWN Tungasuca CHURCH Hanaypampa
NEG. NO. 3-55
TITLE St. Francis of Paula
ARTIST/SCHOOL
SIZE 86 x 73cm LOCATION Right wall
FRAMED/UNFRAMED SIZE
TYPE
INSCRIPTION(S)
CONDITION Restored, slight paint loss
OBSERVATIONS (CATALOGUER)
INTERNATIONAL FOUNDATION FOR ART RESEARCH - 46 EAST 70TH STREET - NEW YORK, N.Y. 10021

FIGURE 6A and **B. A)** ***Vision of St. Francis de Paul.*** Oil on canvas, 86 x 73 cm. Stolen from San Felipe Hanaypampa, Tungasuca between 1985 and 1990. **B)** IFAR Inventory card for the ***Vision of St. Francis de Paul,*** San Felipe Hanaypampa, Tungasuca, showing the painting in 1983.

de Tungasuca, southeast of Cuzco **(FIG. 6B).** The circumstances surrounding the loss of this work are particularly murky: the Ministry of Culture's database notes only that it went missing from the church sometime "between 1985 and 1990." The painting shows a bearded, elderly Franciscan saint experiencing an ecstatic vision of an angel holding a shield inscribed with the word "CHARITAS", the traditional emblem of St. Francis de Paul. The New Mexico gallery's website misidentified the subject as that of a different Franciscan, however, St. Anthony of Padua, who is typically shown with the Infant Christ, and who is invariably depicted as a beardless young man.

The prevalence of these all-too-common errors by non-specialists, underscores the importance of photographic evidence in the recovery of Spanish Colonial religious art. We are proud of our Inventory's pioneering role in providing photographic documentation of Cuzco's artistic heritage, and the Peruvian government's newly launched stolen art database marks another step forward in protecting the country's colonial patrimony. There are even more reasons for optimism. In an interview on Peruvian television this May, Ambassador Guido Toro, the Peruvian Director General for Cultural Affairs, hinted that more repatriations were on the way. It is hoped that the additional stolen artworks identified by IFAR will also eventually return to their rightful place in Cuzco's churches.

—LISA DUFFY-ZEBALLOS
Art Research Director, IFAR
and **S. F.**

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FLORIDA COURT'S BANANA DECISION RESULTS IN "A PEEL"

When a banana duct-taped to a flat surface sold at the December 2019 Art Basel Miami Beach art fair for $120,000, the world wondered, "Is it art?" The Federal District Court for the Southern District of Florida recently avoided this debate and instead focused on the elements of copyrightability within the work.[1]

Before delving further, it's important to understand two key legal concepts crucial in this case: copyright infringement and the "abstraction-filtration-comparison" test. Copyright infringement involves illegally copying or using another's original work, while the "abstraction-filtration-comparison" test is a method used by courts to determine if one artwork illegally copies the core elements of another.

Los Angeles based artist Joe Morford sued Italian conceptual artist Maurizio Cattelan (of gold toilet fame) in January 2021 for copyright infringement of Morford's 2000 abstract wall sculpture, *Banana & Orange* **(FIG. 1).** Both *Banana & Orange* and Cattelan's 2019 wall sculpture, *Comedian* **(FIG. 2),** depict a banana duct-taped to a wall. Morford, who filed *pro se* (without an attorney) claimed that Cattelan stole his idea because, in essence, *Banana & Orange* was publicly available to view online. In response, Cattelan argued that he drew inspiration from his own 2018 sculpture depicting a banana affixed to a wall with red duct tape.

Cattelan sought to dismiss the case, but the District Court denied the motion in July 2022, saying that Morford had sufficiently alleged a similarity between the works for

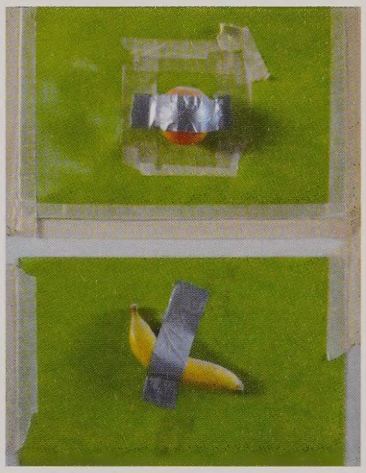

FIGURE 1. Joe Morford, *Banana & Orange,* 2001. Plastic fruit and duct tape on wall panel. 10 x 5 ft. © Joe Morford.

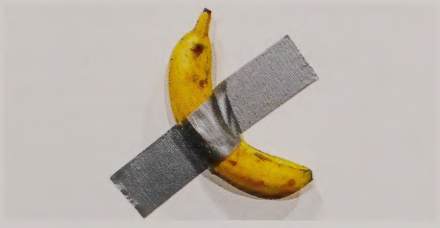

FIGURE 2. Maurizio Cattelan, *Comedian,* 2019. Banana and duct tape on wall. © Maurizio Cattelan. Photo by Rhona Wise.

[1] *Morford v. Cattelan,* 1:21-cv–20039 (S.D. Fla. Jan. 4, 2021); *den. Def.'s mot. to dismiss,* 1:21-cv-20039 (S.D. Fla. May 6, 2022); *granting Pl.'s cross-mot. for summ. j.,* 1:21-cv-20039 (S.D. Fla. June 12, 2023); *appeal filed,* 23-12263-D (11th Cir. July 19, 2023).

the case to proceed. Despite the fact that an "idea" of a banana taped to a wall is not copyrightable and that Morford's concept didn't, in the view of the court, "espouse the highest degree of creativity," the court decided that "its absurd and farcical nature [met] the minimal degree of creativity needed to qualify as original." Morford insisted that he had a valid copyright; the two works were substantially similar; and Cattelan had sufficient access to and, therefore, knowledge of *Banana & Orange*.

Both parties filed motions for summary judgment. The District Court analyzed them based on two critical elements of a copyright infringement claim: ownership of a valid copyright and copying of original elements of the work. This analysis required assessing factual and legal copying, encompassing the need for proof of the defendant's access to the work and substantial similarity between the works. The court ultimately found that Morford did not provide *sufficient* evidence demonstrating that Cattelan had a reasonable opportunity to view *Banana & Orange*. Despite Morford's argument that his work was available online for several years, the court ruled that mere online availability does not suffice to prove access, requiring more direct evidence of a nexus between the works.

To determine the similarity between the two artworks, the court used the "abstraction-filtration-comparison" test, a method akin to peeling layers off an onion to see what remains at the core. Just as an onion has multiple layers, this test strips down the artwork to its essential elements. The court concluded that *Comedian* is not substantially similar to *Banana & Orange*. It's like comparing two recipes for a fruit salad; while both may use bananas, the choice of additional fruits, presentation, and dressing can make each recipe distinct. Similarly, the court found the key elements like the arrangement and presentation in Morford's work were unique and not replicated in Cattelan's work. The differences in background, border, and placement further emphasized their distinctiveness, much like how different garnishes and bowl choices set apart two fruit salads.

The court granted summary judgment to Cattelan in June 2023, which Morford appealed, once again on a pro se basis, to the Eleventh Circuit in July 2023. Morford contends that the court ignored evidence supporting his claims and erroneously applied legal doctrines like merger, which led to the dismissal of his case. Morford maintains that the material evidence he provided justifies a trial rather than a summary judgment. The evidence Morford continues to rely on includes website analytics and metadata showing that his sculpture was widely viewed, as well as articles and reports on Cattelan suggesting that he has a history of plagiarism and unconventional practices. Morford also continues to insist on his arguments regarding the similarities between the works.

Cattelan's attorneys responded in November, noting that this lawsuit does nothing more than attempt to prevent Cattelan from using a banana and duct tape in artwork, which already were ruled as not copyrightable elements of the artworks, and to assert Morford's allegedly exclusive rights to such an arrangement.

The outcome of this case and the upcoming ruling in the Eleventh Circuit could have significant implications for how copyright law is applied in the art world, particularly in cases involving conceptual and minimalist art.

On an unrelated but amusing note, *Comedian* has proven to be too appetizing to museum-goers. The work was eaten in 2019 by a Georgian national who declared his snack break was performance art. *Comedian* was eaten again in 2023 by a South Korean student who had "skipped breakfast." Cattelan did not pursue damages after either incident, and the bananas were promptly replaced.

—GRACIE MOORE
IFAR Legal Intern
and **P. I.**

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In Brief—

THE LONG-RUNNING "GUELPH TREASURE" CASE ENDS—NOT HAPPILY FOR THE PLAINTIFFS

The complicated case concerning valuable medieval ecclesiastical relics, generally known as the Guelph Treasure, housed in the Prussian Cultural Heritage Foundation (SPK) in Germany but claimed by the heirs of a consortium of German-Jewish art dealers who said the works were sold under duress in the 1930s at below market value, is now over. The case is familiar to *IFAR Journal* readers, as we have published multiple stories about it since 2017 (see, e.g. Vol. 20, nos. 1&2, 2019). It raised nuanced issues involving the Foreign Sovereign Immunities Act, international law and jurisdiction, as well as decisions from multiple courts, including the U. S. Supreme Court in 2021, which upheld Germany's sovereign immunity and sent the case back to the lower court. Germany was dismissed from the case, but not the SPK. The case worked its way through various courts again. On July 14, 2023, the D.C. Circuit Court upheld the lower court's ruling to dismiss the case, and the heirs chose not to petition the Supreme Court again. Their attorney, Nicholas O'Donnell, confirmed to IFAR in November that, with that decision not to petition SCOTUS, the "U.S. federal court proceedings are therefore over."

Dome Reliquary. Part of the "Guelph Treasure" claimed by heirs of German-Jewish art dealers. Image © Staatliche Museen zu Berlin, Kunstgewerbemuseum / Fotostudio Bartsch, Berlin.

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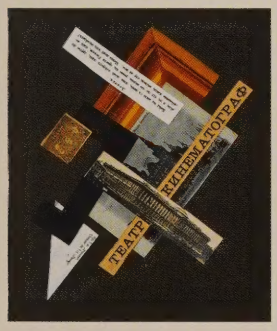
AVANT-GARDE FAKES ON VIEW AT AMHERST

As a timely coda to an article on the "Scourge of Avant-Garde Fakes" by Konstantin Akinsha in the last *IFAR Journal,* a new exhibition at the Mead Art Museum at Amherst College highlights fake artworks of the Russian Modernists. Titled *Art in Doubt,* this exhibition, on view until March 1, 2024, is the first of a two-part exhibition which examines authenticity issues surrounding several Russian avant-garde forgeries from the museum's Thomas P. Whitney Collection of over 600 artworks, specifically, the narratives behind suspected fakes of the Soviet avant-garde said to be by the likes of Mikhail Larianov, Alexandra Exter and Alexander Rodchenko, among others. It is curated by Dr. Maria Timina, with contributions from Akinsha. Although Whitney took precautions to prevent purchasing forgeries, a handful of dubious works slipped through. Along with the suspected fakes, the exhibition showcases falsified archival records, certificates of authenticity, and bogus exhibitions, all aimed to validate artworks whose provenances often featured suspicious stories of paintings found in storerooms behind the Iron Curtain.



Theater-Cinema, paper and photographic collage, formerly attributed to Rodchenko, but now considered a fake.

One case in point is *Theater-Cinema,* a paper and photographic collage formerly attributed to Rodchenko, now exposed as a fake. A 1987 auction catalogue listed it in the collection of German dealer Kurt Benedikt, who allegedly left a large number of Russian artworks in his basement in Berlin when he fled the Nazis. Eventually, doubts about the provenance, including how so many works survived the war, exposed the so-called Benedikt Collection as a fraud.

The second part of the exhibition will focus mainly on the figurative works in the collection, formerly attributed to artists such as Leon Bakst, Natalia Goncharova and Ilia Repin, among others. Some of these paintings have been downgraded while the attributions of others are as yet unresolved.

Part two of the exhibition will run from March 26 to June 28, 2024.

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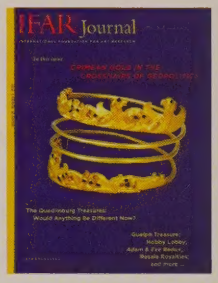
DUTCH SUPREME COURT RULES THAT THE CRIMEAN GOLD SHOULD GO BACK TO UKRAINE, NOT MUSEUMS IN RUSSIAN-ANNEXED CRIMEA

IFAR Journal readers might remember the story of the so-called Scythian gold objects from Crimea (*IFAR Journal*, Vol. 18, no. 1, 2017), which got stranded in the Allard Pierson Museum in Amsterdam after the annexation of Crimea by Russia. The artifacts, sent on loan for an exhibit in 2014, became the subject of a legal battle involving the Crimean museums, Ukraine, and the Allard Pierson. At the end of the exhibit, the Dutch museum had a dilemma: whether to return the objects (more than 500 in all, including precious ancient gold objects) to the Ukrainian State OR to the Crimean institutions that lent them, although those museums were in territory that had since been annexed by the Russian Federation. Various courts ruled differently.

In June of 2023, all these years later, the Dutch Supreme Court mandated the return of the "Crimean treasures" to Ukraine, adhering to Ukrainian cultural heritage law and the European Convention on Human Rights ("ECHR"). Ukrainian law, in this context, safeguards cultural heritage, and the ECHR's First Protocol reinforces the right to property, which played a crucial role in the court's deliberation. The ruling concluded the legal dispute, imposing the costs on the Crimean museums.



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TURKEY'S CLAIM FOR *GUENNOL STARGAZER* QUIETLY ENDS

Another long-running case ended recently, and quietly—the ownership claim by the Republic of Turkey (now Türkiye) against Christie's and Michael Steinhardt for an ancient and valuable marble sculpture, known as the *Guennol Stargazer.* The sculpture was part of an enormous and controversial collection of antiquities owned by Steinhardt, a financier and philanthropist. Steinhardt lent the *Stargazer* to the Metropolitan Museum of Art several times over a period of 25 years, including one 8-year period, where it was on view from 1999–2007, but the work wasn't claimed by Turkey until it was put up for auction at Christie's in 2017. IFAR has written about this case, too, multiple times (see, for example, *IFAR Journal,* Vol.19, no. 4). This case, too, worked its way back and forth through the courts, with conflicting opinions concerning issues such as the validity of the 1906 Ottoman era cultural property law on which Turkey based its claim; the statute of limitations, given that the object had been on public view for many years; and which side bore the burden of proof. Ultimately, the District Court ruled against Turkey and the Second Circuit affirmed in March 2023. It denied Turkey's request for a rehearing *en banc,* and Turkey did not file for review by the Supreme Court; and with that, the case quietly ended this summer.

The "Guennol Stargazer" (marble, ca. 3000–2200 BC).

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IS THERE A CASE FOR CONNOISSEURSHIP IN A HIGH-TECH ERA?

An *IFAR Evening*, May 8, 2023

The speakers, from left to right: David Freedberg, Carmen Melián, Kate Ganz, and John Elderfield.

SPEAKERS IN SEQUENCE

JOHN ELDERFIELD
Independent Curator and Chief Curator Emeritus, Painting and Sculpture, MoMA

KATE GANZ
Art Historian; Collector; Dealer; Catalogue Raisonné Author

CARMEN MELIÁN
Principal, Melián Arts; former Director and Senior Specialist, Latin American Art Dept., Sotheby's

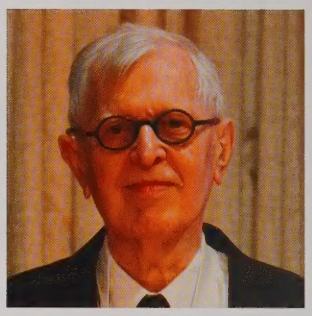
DAVID FREEDBERG
Pierre Matisse Professor of the History of Art, Columbia University; Director of the Italian Academy

EDITOR'S NOTE

In our current high-tech era, including the emerging field of A.I., scientific and mathematical tools are playing an increasing role in determining the attribution/authenticity of artworks, raising the question of the ongoing role of traditional connoisseurship. Is there still a case to be made for it? Is it still an essential component of the three-pronged approach to attribution (scholarly documentation/provenance; materials examination; and connoisseurship) that IFAR has advocated in its own Authentication Research Service? We believe the answer is "yes," although we have incorporated A.I. and other computational and new scientific techniques into our own work. We are not anti-science or anti-tech; nor was the program intended to be that. In May, IFAR convened a panel of four specialists — connoisseurs all — from different areas of the art world to address this question. The program, held in person at Scandinavia House in New York, was also offered virtually. It was IFAR's first in-person program since the start of the Covid-19 pandemic, and it was a delight to welcome friends and colleagues we hadn't seen for years. The talks were followed by Q&A and a reception. Below is an edited version of the program in which we've tried to keep the tone of the spoken talks. A video was also posted on IFAR's website: www.ifar.org. We would like to acknowledge The Liman Foundation and Ellen Liman in particular (who attended the program) for their much-appreciated support of this program.

IS THERE A CASE FOR CONNOISSEURSHIP IN A HIGH-TECH ERA?

JOHN ELDERFIELD*



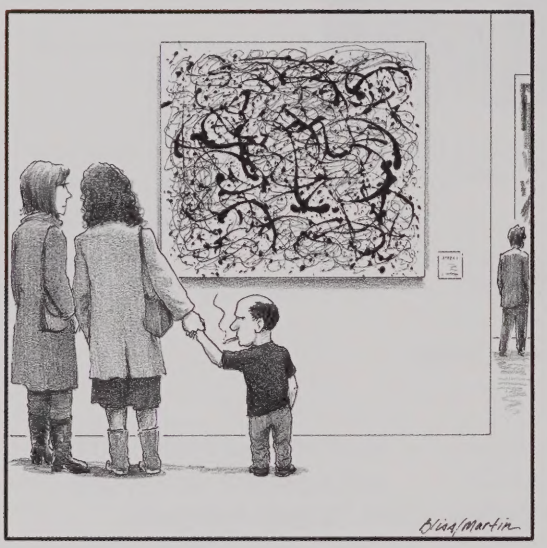


FIGURE 1. "My kid could do that." Published in *A Wealth of Pigeons: A Cartoon Collection by Harry Bliss and Steve Martin* (New York: Celadon Books, 2020) and in *The New Yorker,* Nov. 20, 2020. Harry Bliss / Steve Martin, *The New Yorker* © Condé Nast.

Let me begin with an illustration of two amateur connoisseurs judging a "Jackson Pollock" painting in a gallery **(FIG. 1).** The joke, of course, depends upon readers of *The New Yorker* knowing what a painting by Jackson Pollock—and Pollock himself—looks like. And it has the added attraction for seasoned visitors to the Metropolitan Museum of Art knowing that this painting does not look like a real Pollock **(FIG. 2)**—a reminder that among the functions of museums is to educate the eye.

But let me make it a bit more difficult: Which of *these* works **(FIGS. 3 and 4),** if either one, is a work by Pollock? The answer is that the work on the right is a Pollock made in 1951; and the work on the left is a de Kooning made in 1949 **(FIG. 5).** The clue is the continuous density of the soaked-in lines and patches poured onto an absorbent substrate in the Pollock; and the varied density of them spread and dripped on the slick paper substrate in the de Kooning. Close looking at a reproduction of the de Kooning gives a hint of its layering, but that is only fully visible by close looking at the work itself.

FIGURE 2. Jackson Pollock, *Autumn Rhythm (No. 30),* 1950. Enamel on canvas. 8′ 9″ × 17′ 3″. Metropolitan Museum of Art, New York. ©2023 The Pollock-Krasner Foundation/ Artist Rights Society (ARS), NY.

Now that we have seen the image of a beautiful 1949 de Kooning, let me ask: Which of these images **(FIGS. 6 and 7),** if either one, shows a work by de Kooning made around 1970? I think it soon becomes clear that the work on the left **(FIG. 6)** is, in its own way, as much a carefully composed drawing, made with a purpose, as the 1949 one—whereas the one on the right **(FIG. 7)** is a display of de Kooningesque scribbling. Skills in connoisseurship are developed by making comparisons like this one.

* John Elderfield, Ph.D., is an Independent Curator and Chief Curator Emeritus, Painting and Sculpture, Museum of Modern Art, New York. He is also a member of IFAR's Art Advisory Council.

FIGURE 3. Willem de Kooning, *Landscape, Abstract,* c. 1949. Oil on paper. 19 ¼ × 25 9/16 in. Whitney Museum of American Art. © 2023 The Willem de Kooning Foundation/ Artists Rights Society (ARS), NY. Shown with signature covered.

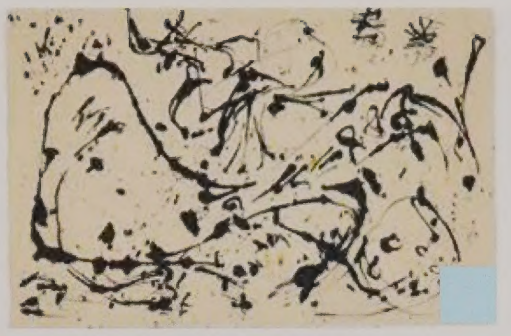


FIGURE 4. Jackson Pollock, *Number 7, 1951.* Ink and gouache on Japanese paper. 24 ⅞ x 39 ⅛ in. Private Collection (Sold Christie's, NY, Nov. 15, 2016). ©2023 The Pollock-Krasner Foundation/ Artist Rights Society (ARS), NY. Shown with signature covered.

"Skills in connoisseurship are developed by making comparisons like this one."

This being an IFAR event, we are tempted to think of connoisseurship mainly as an aid to authentication—to whether a work is genuine; or a fake; or by someone else than its purported artist. I shall be suggesting that it has a broader function, but let me remain for the moment with authentication by going back about forty years to when I learned a salutary lesson on this subject. It was: be suspicious not only of something feebly inept, like the fake de Kooning, but also of something that seems too beautifully perfect.

This concerned a work called *Blauer Vogel* **(FIG. 8),** which I included in my 1985 Kurt Schwitters retrospective at MoMA, and may still be found in a Google search for his collages.[1] I knew it from Bill Rubin's 1968 book *Dada and Surrealist Art,* where it is dated 1922 and its word-content discussed in detail: the heavy "er" (he) in the upper left and the arrow pointing to the more elegant "sie" (she), center right; "Hannover," where Schwitters lived; "usturm" at the top right, referring to the Sturm Gallery where Schwitters exhibited; and so on. But when I saw it in the exhibition with other collages, I had a sinking feeling that all this word play was too good to be true.

The first thing I did was to check that 1922 date from part of a desk calendar, "Sonntag 23" near bottom center.

FIGURE 5. de Kooning, *Landscape, Abstract* [same as Fig. 3, with signature visible].

FIGURE 6. de Kooning, *Untitled (Clam Digger),* c. 1970. Charcoal on paper. 11 x 8 7/16 in. Private Collection. © 2023 The Willem de Kooning Foundation/ Artists Rights Society (ARS), NY.

FIGURE 7. de-Kooningesque work, wrongly signed "de Kooning".

1 "Kurt Schwitters," June 10–October 1, 1985, Museum of Modern Art, New York, curated by John Elderfield.

FIGURE 8. NOT a Kurt Schwitters, ***Blauer Vogel.*** Collage. 8 x 7 in. Wrongly included in the Museum of Modern Art's 1985 retrospective exhibition "Kurt Schwitters," curated by John Elderfield.

FIGURE 9. Detail of Fig. 8, showing train ticket.

Yes, a Sunday did fall on the 23rd of one month in 1922. But so it did in a number of later years. I therefore asked a researcher to check as many of the other legible parts as possible.

The clue was the fragment of a tram ticket lower left **(FIG. 9),** next to the engraving of soubrettes at a masked ball: The wavy lines are part of the weather forecast information that was once printed on German tram tickets—but not until decades after this collage supposedly was made.

It was research that demonstrated this work was not right, but the research was prompted by the hunch called connoisseurship that it was too good to be true.

"It was research that demonstrated this work was not right, but the research was prompted by the hunch called connoisseurship that it was too good to be true."

Since then, I have worked a lot on Matisse, so periodically I am sent images of his paintings of uncertain attribution—among them, one of these works **(FIGS. 10–12)** said to have been painted in the teens.

Of the three, I think the work at the center **(FIG. 11)** is the most patently accomplished—a beautifully constructed painting—whereas the other two seem unfinished in their different ways. But, what we have here is a work by an extremely talented follower

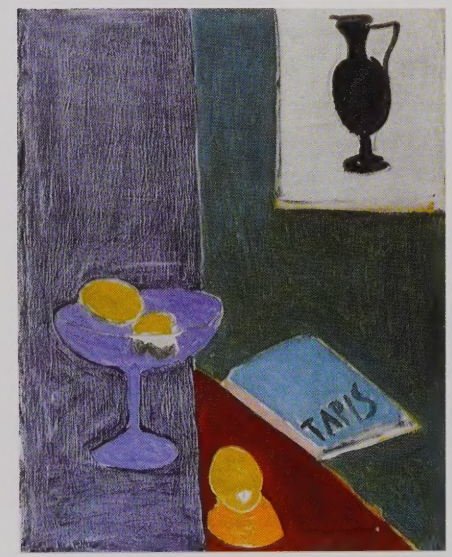


FIGURE 10. Henri Matisse, *Still Life with Lemons,* 1914. Oil on canvas, 70.17 x 53.81 cm. RISD Museum, Providence, Rhode Island.

FIGURE 11. NOT a Matisse.

FIGURE 12. Matisse, *Flowers and China (The Capuchin Cress),* 1913. Oil on canvas. 93.5 x 82.5 cm. Städel Museum, Frankfurt. © Succession H. Matisse / VG Bild-Kunst, Bonn 2023.

of Matisse between two genuine paintings by Matisse himself. Another painter, Brice Marden, spoke of "Matisse's surface as a work surface," adding: "He leaves changes, he shows you how to make the paintings." The work at the center is perfected and finished; too good to be true. The others show you how they were made.

I mention Marden because artists were the first advisers to those amateurs of art from whom connoisseurs and then art historians descended. Albrecht Dürer reportedly said that only artists can judge art; for all others, it is a foreign language. It is certainly a visual language to be learned, which we can only learn if we give a great deal of time and attention to looking at works of art.

A new publication by David G. Stork, a Stanford University professor, called *Pixels &Paintings: Foundations of Computer-assisted Connoisseurship,*[2] correctly points out that "because 'enlightened museums' allow their works to be scanned … computer algorithms can 'see' more artworks than any human can in thousands of lifetimes." Of course, they cannot choose among those artworks which ones make you suspicious; but it does seem fair to agree with him that image processing can aid in attribution and in the detection of fakes.

But with two provisos: **First:** It is pixels of paintings that are being processed; not the paintings themselves. And **second,** with the rapid growth of Artificial Intelligence portals, can you be sure that the pixels being processed are of an actual painting, or are being used to construct a new one?

Paintings are made with the aid of the human eye and to be seen by the human eye under normal conditions of sight. This raises the question—perhaps for another IFAR session—on how paintings not made with the aid of electric light should be displayed and reproduced. This subject pertains to connoisseurship insofar as we do want to see what the artist saw in completing a painting.

When working on a Bonnard exhibition, I learned that the artist liked to look at his paintings in what he called the blue hour, when light was fading. It is called the blue hour because in bright sunlight, reds and oranges visually advance while blues and violets recede; whereas in dawn or dusk the opposite is true. It is impossible to see what Bonnard saw in reproductions of his paintings or in most museums, which have expelled natural light for its variability.

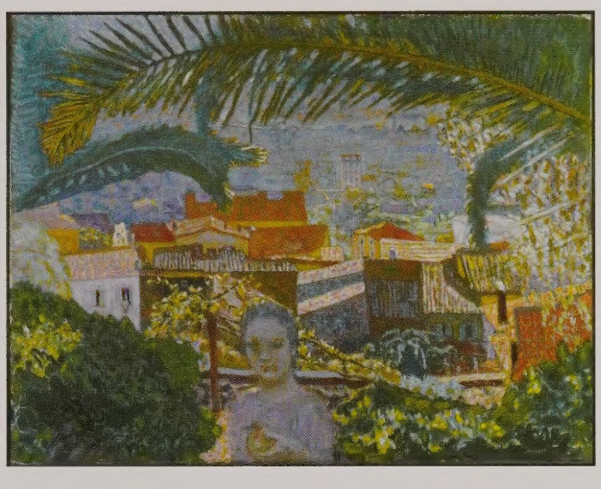


FIGURE 13. Pierre Bonnard, *The Palm,* 1926. Oil on canvas. 45 x 57 ⅞ in. The Phillips Collection, Washington, D.C. © 2023 Artists Rights Society (ARS), NY / ADAGP, Paris.

Happily: the Phillips Collection has its Bonnards in a gallery with windows, and was persuaded to let a curator show them to my wife and me one late afternoon with the lights turned off. Under electric light, when this image of the 1926 painting *The Palm* was taken **(FIG. 13)**, the blue-violet figure in the foreground appears strangely distant and out-of-focus. As the light faded beyond a critical point, the curator gasped in astonishment as the image of the figure suddenly sharpened and visually advanced, until it resembled a hologram hovering over the surface. I suppose that Computer Assisted Connoisseurship could show the figure changing; but that cannot be like being in the room with it when that transformation occurs—therefore, it cannot share the experience that Bonnard experienced while working on his paintings.

"As the light faded beyond a critical point, the curator gasped in astonishment as the image of the figure suddenly sharpened and visually advanced …"

Connoisseurship, in the broader interpretation of that term, pertains not—or not mainly—to questions of right and wrong. But more broadly to the appreciation and understanding of works of art, what Michael Baxandall has called, the picturing mind at work.

There are plenty of topics to be interested in as an art historian—from artists as individuals to the societies to

[2] David G. Stork, *Pixels & Paintings: Foundations of Computer-assisted Connoisseurship* (New York: Wiley, 2024).

FIGURE 14. Visitors in the Louvre Museum trying to view Leonardo's *Mona Lisa.*

which they belong; to histories of patronage; the critical reception of artists' works; its interpretation by theoretical structures; and so on. The teaching and practice of academic art history still seems to range more readily across such topics than on the character, evolution, and workings of an artistic practice; However, that is basic to connoisseurship in its broadest sense and takes you out of the classrooms and the library into museums and galleries.

At this point, I cannot refrain from reporting that I spoke with some Princeton students who were taking a course in Manet criticism and had never seen an actual Manet painting. Conversely, students who had some experience of making art or working with it in museums, galleries, and auction houses had a great advantage in tracing the picturing mind at work. And, of course, curators who assemble exhibitions have the greatest advantage of all.

My own experience is that, for a monographic exhibition, be it of a full career or part of one, I begin by collecting (with research help) images of as many of the subject's works that I can. Then I go to see ideally twice the number of works I can show: For my 195-work de Kooning show in 2012,[3] I did in fact see more than 400. And there were often return visits to the ones I wanted to borrow. It is a daunting process, but also a thoroughly satisfying and, indeed, a privileged one. In fact, I can think of nothing more rewarding than this kind of activity for bringing the curator—and, ultimately, the exhibition audience—closer to the artist and to the processes of making art.

Let me say in closing that I am a great believer in the importance of museums in making it possible for many people to look like connoisseurs, making careful, repeated viewing of paintings in their collections and exhibitions.

Nonetheless, the question—"Is There a Case for Connoisseurship in a High-Tech Era?"—appears to have a very different answer when we see what looking entails at the most popular painting in the western world, the *Mona Lisa* **(FIG. 14).**

3 "de Kooning: A Retrospective," September 18, 2011–January 9, 2012, Museum of Modern Art, New York, organized by John Elderfield.

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IS THERE A CASE FOR CONNOISSEURSHIP IN A HIGH-TECH ERA?

KATE GANZ*

I would like to begin with two quotations and end with a third, and in between describe the process of attributing drawings by Old Masters—that is, drawings generally made before 1700;

> "... there is nothing closer to the truth than what the actual eye can tell you,"

Carmen Bambach, a distinguished drawings curator at the Metropolitan Museum, said to me in a conversation several years ago.

And, as Leo Steinberg wrote in 1953,

> "The eye ... is part of the brain and therefore *inextricably involved in mysterious cerebral operations.*"

FIGURE 1. Guido Reni, *Erigone Leaning Over a Plate of Grapes.* Drawing (cartoon). Tempera and oil over black chalk. Private Collection.

The evaluation of Old Master drawings differs from that of later works for some obvious reasons. Objective kinds of information are not as readily available as they are for 18th, 19th and 20th-century sheets. Connoisseurship, with its *subjective* criteria, must take on more of the burden of this subtle and complicated work.

Earlier drawings are rarely signed, and almost never graced with an inscription by a contemporary hand. Unless the artist was hugely famous in his lifetime—Michelangelo, Raphael, Leonardo, Rembrandt or Rubens, for example—a drawing's provenance can be relatively scant. Collectors' marks and records of a collector's inventory are not prevalent. Documents showing the acquisition or sales of drawings occasionally do exist, but not many sales of Old Master drawings are recorded before the eighteenth century. Prints or drawn copies made after the image are invaluable, of course, but with more minor artists these can be rare.

"The evaluation of Old Master drawings differs from that of later works ... Connoisseurship, with its subjective criteria, must take on more of the burden of this subtle and complicated work."

So those of us who study Old Master drawings depend greatly on subjectivity—on what we simply see. ... Does the work of art look like other works by the artist? Does it have the same "handwriting," by which we mean the way the hand distributes the medium on the support? Are the depictions of light, shade and volume convincing? Can we depend on the fact that an artist's graphic "handwriting" changes remarkably little over time?

The two drawings that I am going to discuss have come through my hands in different ways; one from a private collector, the other purchased at auction. From an attribution point of view, neither of the drawings had any of the objective criteria described above. Both works were

* Kate Ganz is an art historian, collector, dealer, and catalogue raisonné author. She is also a member of IFAR's Board of Directors.

FIGURE 2. Guido Reni, ***Head of a Woman Looking Up (Judith),*** 1625–26. Red and black chalk, on originally blue paper. 13 ¼ × 8 ⅞ in. Metropolitan Museum of Art, NY.

FIGURE 3. Guido Reni, ***Penitent Magdalene,*** ca. 1635. Oil on canvas. 35 ¾ x 29 ¼ in. The Walters Art Museum, Baltimore.

impressive in different ways, and both tantalizing in terms of connoisseurship.

GUIDO RENI

I first saw this drawing **(FIG. 1)** over 40 years ago. Taken by its beauty, I felt at once that it was an Italian drawing from the 17th century, and *possibly* by an artist whose drawings I had handled and whose graphic style was familiar to me—Guido Reni.

One problem was that the work did not look like a typical Reni—either drawing **(FIG. 2)** or painting **(FIG. 3),** and yet something of his handwriting was unmistakably present on the sheet.

The drawing **(FIG. 1)** is made with tempera and oil over black chalk. It is on two sheets of overlapping and joined paper, signifying a change in the composition at some time. This suggested to me that the drawing could be a "cartoon"—that is, a drawing made in preparation for another, possibly painted work. But there was no second work that I knew of with this composition.

Coupled with this conundrum, the medium was so unusual for Reni that all of the scholars to whom I wrote were skeptical that it could be by him. I was unable to reach a definite conclusion about Reni's authorship.

A breakthrough came when I was working in the Witt photo library in London and found a photograph of an 18th-century print **(FIG. 4)** engraved after the painting that my cartoon depicted. The small inscription on the bottom left of the print clearly identifies the artist as Guido Reni and gives the subject as the mythological figure, Erigone. Soon after I found the engraving, by chance the painting itself came to light **(FIG. 5).**

FIGURE 4. Cornelius Vermeulen (after **Guido Reni**), ***Erigone Leaning Over a Plate of Grapes,*** ca. 1700. Engraving and etching. 14 ⅛ × 16 7/16 in. Metropolitan Museum of Art, NY.

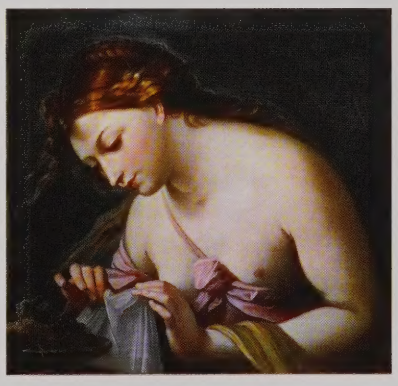

FIGURE 5. Guido Reni, ***Erigone Leaning Over a Plate of Grapes.*** Oil on canvas. Dimensions unknown. Location unknown.

In Greek myth, Erigone was the daughter of Icarius, and in this canvas she is lifting a cloth away from a plate of grapes, not suspecting that Bacchus, disguised as the fruit, has arrived to seduce her.

With the discovery of the painting, the authorship of the cartoon now seemed secure, but it remained to be explained how and where it was used.

• • •

In 1623 the Duke of Manchester commissioned Reni to paint a *Toilette of Venus* **(FIG. 6).** This glorious, large canvas was instantly famous, and was copied many times. It passed

FIGURE 6. Guido Reni. *The Toilette of Venus,* 1620–25. Oil on canvas. 110 × 81 in. The National Gallery, London.

through three Royal English collections and was finally bequeathed to the National Gallery in London in 1836 by King William IV, where it resides to this day.

It was some ten year later, around 1633, that Reni was commissioned to paint this rather obscure subject from Ovid's *Metamorphosis.*

It seems almost certain that at the time of the second commission, the artist turned to the figure of the handmaiden in his earlier painting, drew the cartoon, and used it as the basis for the new canvas. Here one can see the important adjustment in the figure's hands, now not holding Venus's crown but the cloth that covers the serving plate where Bacchus lies in wait.

Figure 7 shows the painting with the cartoon superimposed over the figure of the handmaiden, and one can see that the position of Erigone hardly varies from the original source.

The use of this beautiful cartoon in two separate works, over ten years apart, had not been previously documented. Cartoons are often destroyed in the process of transfer. The survival of a complete example is uncommon. The newly discovered cartoon provides us with a rare glimpse into Reni's working methods.

FIGURE 7. Guido Reni. *The Toilette of Venus* with the cartoon (FIG. 1) superimposed.

Some of you may have been able to see the Erigone cartoon on view this year in a Guido Reni loan exhibition at the Prado Museum in Madrid (March 28–July 9, 2023) **(FIG. 8).**

FIGURE 8. Installation view, Prado Museum *Guido Reni* Exhibition (March 28–July 9, 2023).

402

THE PROPERTY OF A LADY

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GERMAN SCHOOL, EARLY 19TH CENTURY

The Head of a young Girl in Profile to the left in Renaissance Dress

pen and brown ink, bodycolor on vellum
13 x 9⅓ in. (330 x 239 mm.)

Estimate: $12,000–16,000

14 1/2" image
20 1/8 x 13 7/8"

234 30 January 1998

FIGURE 9. Sales Catalogue, Christie's New York, January 30, 1998.

FIGURE 10. ***Anonymous, Portrait of a Young Woman in Renaissance Dress.*** 13 x 9 ½". Pen and brown ink, bodycolor on vellum. Location unknown.

YOUNG GIRL IN PROFILE

A drawing I purchased at Christie's in January 1998 was catalogued as "German School, Early 19th century, The Head of a young Girl in Profile to the left in Renaissance Dress" **(FIG. 9).** The medium is pen and brown ink, gouache, and colored chalks on vellum. It is laid down on a board **(FIG. 10).**

Although I had it in my gallery and studied it over a period of many years, along with museum curators, Old Master specialists and collectors, I was never able to come up with an attribution that seemed closer to me than the original description of the drawing.

The person to whom I sold the drawing in 2007 and several serious and distinguished drawings scholars now believe the drawing is by Leonardo da Vinci,[1] an attribution that I had considered originally, but had rejected as soon as I had lived with the work for a few days.

Nothing at all is known of the drawing before I purchased it. It had no written or visual history whatsoever. It was never mentioned in any inventory or any of the extensive literature on Leonardo, his patrons or his subjects, either by contemporary or later biographers. No copies, drawn or engraved, existed; the sitter is not known. In addition to this excessively rare situation, there was another conundrum: Leonardo seldom drew with colored chalks and virtually never used vellum as a drawing support.

In the last several years, the portrait has amassed an impressive bibliography, with books and articles discussing the Leonardo attribution, both pro and con. In the absence of *any* objective criteria for making an attribution to Leonardo, let us look briefly at the drawing itself and examine the subjective questions one might ask, comparing just a few details with known drawings or paintings by one of the most famous artists of all time.

Does the anatomy work?

The eye is an orb, a rounded globe—deep in a socket, with eyelids that protect it and close over it from top or bottom, such as in both the exquisite painted portrait of Cecilia Gallerani in Krakow **(FIG. 11),** and the beautiful drawing by Leonardo in the Louvre, to its right **(FIG. 12).**

1 See, for example, Martin Kemp, "News from Leonardo: Do the Ayes Have It?", *IFAR Journal,* Vol. 13, no. 4, 2012/2013, pp. 36–44.

FIGURE 11. Leonardo da Vinci, *Cecilia Gallerani (Lady with an Ermine)*, detail. 1486–88. Oil on panel. 12 x 15″ National Museum, The Princes Czartoryski Museum, Krakow.

FIGURE 12. Leonardo da Vinci, *Head of a Woman (Facing Left).* ca. 1490. Silverpoint on greenish prepared paper. 7 x 6 ⅗″. Louvre Museum, Paris.

FIGURE 13. Detail of Fig. 10.

FIGURE 14. Detail of Fig. 12. Louvre.

FIGURE 15. Leonardo da Vinci, *Head of a Young Woman (Study for the Angel in the Virgin of the Rocks),* ca. 1483. Metalpoint heightened with white on prepared paper. 7 x 6 ¼″. Royal Library, Turin.

Unlike in the drawing in the Louvre, the eye in the Christie's drawing **(FIG. 13)** is not understood as an orb, but rather as an almost cone-shaped triangle that fits into the eye socket and sits on top of the lower lid. The lower lid is an awkward shape, acting as a plane that supports the iris rather than curving around the eyeball, as Leonardo has drawn it **(FIG. 14).**

Even given the fact that one purports to be a formal portrait, and one an informal study drawn from life, the Louvre drawing shows a living, breathing young woman, while the sitter in the Christie's drawing appears motionless, with no sense of the atmosphere surrounding her.

Much has been made of the shading and the use of small parallel strokes around the profile in the Christie's drawing. Does the shading in the detail enhance the drawing in any way?

These small parallel strokes appear to have no function, they seem gratuitous to the image, telling us nothing about the sitter or about where she sits. In contrast, the soft left-handed shading in the *Head of a Young Woman* in Turin **(FIG. 15)** creates volume with shadows and light and places the gently turning head in space.

Over 4,000 drawings by Leonardo have come down to us, but only a very few show a female figure in pure profile. *The Portrait of a Woman in Profile* in the Royal Collection, UK **(FIG. 16A)** is the drawing that is the closest in every respect to the drawing of the Young Lady from Christie's.

Although these two profile drawings may, at first, seem similar, if one looks closely, significant differences begin to emerge. The lines in the profile in the Royal Collection are searching and changing. Leonardo subtly corrected the drawing again and again, each minute change altering the position of the sitter's head while he attempted to find the contour of her face, the length of her neck, and the shape of her skull. The looseness of the silver point strokes throughout and the slight turn of the shoulders towards us, give the sense that the sitter is alive. None of this is present in the Christie's drawing.

Our subjective opinions in attributing drawings are connected with an infinity of things we feel we know, and "the mysterious cerebral operations" that Leo Steinberg cites.

Our work requires persistence, patience, and intuition. Our attributions are not wild guesses, but thoughtful conclusions, and of course, sometimes they are wrong. But because they are not based on provable things, they also cannot be pieced together from facts. I believe it will be critical to keep this in mind when we discuss the role of connoisseurship in the age of artificial intelligence.

Let me end with something Leonardo himself wrote:

> "Time will destroy the harmony of human beauty in a few years, but this does not occur with such beauty imitated by the painter because time will long preserve it.
>
> And the eye, in keeping with its function, will derive as much true pleasure from depicted beauty as from the living beauty denied to it."

FIGURES 16A and **B. A)** (above left) **Leonardo da Vinci,** ***Portrait of a Woman in Profile*** (detail), 1485–90. Metalpoint on pale buff prepared paper. 12 ½ x 7 ⅘". The Royal Collection, UK. **B)** Anonymous, ***Portrait of a Young Woman in Renaissance Dress*** (FIG. 10, cropped).

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IS THERE A CASE FOR CONNOISSEURSHIP IN A HIGH-TECH ERA?

CARMEN MELIÁN*

As an art advisor and appraiser who serves on the board of the Appraisers Association of America, I have a background that is different from my esteemed colleagues who come from academia and the gallery world. I started out as a dyslexic art student; this gives you a different eye, about how hard it is to do a certain line, and how hard it is to do a print. Then, I went on to the gallery world where I worked at the Nohra Haime Gallery with living artists. These artists became your friends. You learned to stretch their canvases; you learned their foibles.

Then, I had the great privilege to work at Sotheby's for 14 years, where the sheer volume of works, as Dr. Elderfield said, teaches you something. You learn from actually seeing the works; you learn from touching them; you learn what kind of backing an artist used. It's like recognizing a friend—you can recognize the line. You also hit the books. You have the privilege of speaking to collectors who have worked in an area for most of their lives. They share their stories; they've known the artists. It makes the paintings come alive, and I've been very blessed in having these experiences.

I got to meet wonderful academics and had exposure to a large library. I've seen connoisseurship change over time. Now, you can look things up on Google; you don't have to go to the New York Public Library and search. But there is nothing like actually seeing and feeling the works of art. Some of my friends have called me a little bit of a Helen Keller because I touch the canvas—don't get horrified. It gives you feeling for a work that you don't get from a book, as my colleagues on the panel have said.

KAHLO

I'm going to start with one of the best-known artists in the world, Frida Kahlo **(FIG. 1).** You recognize her whether you know about art, or not. She's the woman; she's the legend; and she's the artist. To me, she's the artist. I've always looked at her as a performance artist who created everything around her as well as her work. Most people think that she was a naive artist, but she wasn't. She was highly trained in

FIGURE 1. Nickolas Muray (1892–1965). ***Frida on White Bench,*** New York, 1939 (cropped). Digital pigment print on Hahnemuhle Photo Rag paper, 14 ¾ x 10 ⅛ in. Ph. courtesy, Nickolas Muray Photo Archives.

* Carmen Melián is Principal, Melián Arts and the former Director and Senior Specialist of the Latin American Art Department at Sotheby's.

the studio of Best Maugard[1] in Mexico City who advocated a Renaissance-like technique. Her very early works look almost Renaissance. She had a tiny brush stroke. She was very careful; her work is often very detailed and small, because it took a lot of time. There is a lot more to her beyond the myth. She was fluent in English, French, German, and Spanish. She wrote beautifully, including poetry, and she kept the books for both herself and her husband, Diego Rivera. She managed an international household. She was quite a woman and quite an artist.

"I'm going to start with one of the best-known artists in the world, Frida Kahlo. You recognize her whether you know about art, or not. She's the woman; she's the legend; and she's the artist. To me, she's the artist."

FIGURE 2. Frida Kahlo (Mexican, 1907–1954). ***La Venadita (The Little Deer),*** 1946. Oil on masonite. Approx. 8 ¾ x 12 in. Private Coll., Texas. © 2023 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ARS NY.

This painting, *La Venadita (The Little Deer)* **(FIG. 2),** is one of the Fridas you know. She had a very small production, about 150 paintings, during her lifetime. Frida portrays herself as a little deer who is being hurt, but she's still running through the forest, pierced by arrows. It is one of her self-portraits—which are the best-known segment of her works, but only a third of her production consisted of self-portraits. There was a lot more to her.

FIGURE 3. Unknown Artist. A purported "Self-Portrait" drawing, but not by Frida Kahlo. Ph. courtesy, Mary-Anne Martin Fine Art.

Of course, then you have *this* **(FIG. 3).** When you focus just on the self-portraits, you think, well that's all she ever did, and as with most artists, when they become very popular, other works start to come forward. This work was actually offered on eBay about 20 years ago and it sold for a lot of money. (The photo is courtesy of Mary-Anne Martin Fine Art, which has a wonderful file of works attributed to Frida). If you look at this drawing with an untrained eye, you might say, "Oh it's a Frida; that's a portrait; that must be her."

Artists, however, paint things for a reason; she painted *La Venadita, The Little Deer,* for a reason. There's a reason for the imagery. There is no reason for the imagery of the turkey, however, none whatsoever. Frida thought of herself as a strong woman; she *was* a strong woman. She traveled all over the world. She did not think of herself as a turkey, especially a turkey with a badly drawn neck.

When I was at Sotheby's, we had what we called the 'Frida of the Week.' Some of them could possibly be by Frida, maybe. Regarding a lot of them, however, "No way José." There was a wonderful letter, five pages, written on both sides; a very serious letter, sent with photographs. The photograph was of a piggy bank. The letter was a five-page rationale for why this was a Frida. It went on and on. We had it framed for a while, but you have to understand the artist. Artists paint or create for a reason. It comes from their life; it comes from what they're looking at; it comes from who's around them. I don't think Frida was surrounded by turkeys.

This *Portrait of Miriam Penansky* **(FIG. 4)** is the Frida you don't know. As I said, her iconic paintings are all

FIGURE 4. Carmen Melián with Frida Kahlo's ***Portrait of Miriam Penansky,*** 1929. Oil on canvas. 24 x 18 in. Private Coll.

[1] Adolfo Best Mougard (1891–1965), Mexican artist and writer.

self-portraits, but they comprise only a third of her paintings. She also did prints; she did drawings; she did illustrated letters; she did watercolors. This is a real Frida, but it doesn't appear in the literature. It's an early work, and when you first look at it, you think, "No, this is not a Frida." And then you start to look at it closely, when you physically have the painting in front of you, and you start to see her technique; those minute little brush strokes, the shading, the way the sitter is posed—it's very typical. She and Diego Rivera were big collectors of 19th-century Mexican genre paintings and portraits. Her father was a portrait photographer. Among other things, she was his assistant, and this is a formally posed portrait. Like many artists, Frida took on commissions.

FIGURE 5. Mario Carreño (Cuban, 1913–1999). ***The River,*** c. 1940. Oil on board. 12 x 16 in. (30.5 x 40.6 cm). © 2023 Artists Rights Society (ARS) NY/CREAIMAGEN, Santiago.

Figure 4 was painted in 1929. The subject is an American schoolteacher, Miriam Penansky, who was visiting relatives in Mexico. A friend of a friend knew Frida, and her relatives in Mexico told her to have her portrait painted. Afterwards, the portrait went back to Wisconsin. Frida was in her early 20s. Dr. Salomon Grimberg, who is a great specialist on Frida Kahlo, studied this painting and followed the paperwork. It took him a couple of years to confirm the Kahlo attribution.[2] Even the back of the painting is consistent with Frida's work. Of course, the *Portrait of Miriam Penansky* wasn't as popular at auction (Sotheby's New York, November 26, 2014) as iconic works by Kahlo, but this is the "other Frida."

[2] See, Salomon Grimberg, Jane C.H. Jacob, and Laurent Sozzani, "Two Frida Kahlo Portraits: One Found, One Confirmed," *IFAR Journal,* Vol. 14, no. 3 (2013), pp. 22–30.

FIGURE 6. Diego Rivera (Mexican, 1886-1951). ***No. 9, Nature Morte Espagnole,*** 1915. 35 ⅝ x 43 ½ in. National Gallery of Art, Washington, DC. Gift of Katharine Graham. Access. no. 2002.191. © 2023 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ARS NY.

CARREÑO

The next work **(FIG. 5),** by Mario Carreño, taught me humility. It is one of many works that have taught me humility. The more you see, the more you know. The more you see, the more you know you don't know. Mario Carreño was a member of the Vanguardia movement, the Cuban vanguard of the 30s, 40s, and 50s. It was a movement that was highly faked in the 1990s, and it is still a very problematic area, because there are very few catalogues raisonnés. Everything has been cut off from Cuba. There was a lot going on in Miami of, "Oh well, this just fell off the boat; you know it came from the National Museum," and there was a lot of speculation. This painting was brought to Sotheby's by a picker, and had no provenance. We looked at it and looked at it, as we were very careful at that time with Cuban works of art from this period. The painting was consistent with Carreño's work—the background, the trees, the way he did the horses, and the river, but we had nothing to back it up. We had a gut feeling; we thought it was right, and it seemed right with his neoclassical period.

Then we went to the Klaus Perls archives—Carreño showed with the Perls Gallery on Madison Avenue in the 1940s—and lo and behold, the painting was in one of the photographs. But the figures were bald.

When we examined this painting, we thought everything had the right texture except for the hair, which seemed

very flat and glossy. At some point, it could have been Klaus Perls saying, "Listen, I don't want to show this work, add some hair." It could have been the next owner who didn't want two bald people on his wall and painted the hair in. That's the way that painting is now. Again, the more you know, the less you know. We still don't know.

I was asked to speak a little bit about connoisseurship and the auction market for Latin American art. How do you know if it's a great Diego Rivera, in the way people speak of a great Cézanne? You keep looking and you keep learning. Then we had a conversation about a painting you need to admire, and the painting that you want to hang on your wall, which is a different subject.

RIVERA

This is a great Diego Rivera **(FIG. 6),** a top quality work—*No. 9, Spanish Still Life* of 1915, now in the National Gallery of Art. Rivera, a great Cubist painter, lived in Paris for about 20 years. He was a first-generation, not second-generation, Cubist, and a friend of Picasso. Of course, they fought; you get two bulls in the same room. … Rivera accused Picasso of stealing his technique on something and then they fought and then they got back together. They had the same dealer for a time. *Spanish Still Life* was bequeathed to the National Gallery by Katharine Graham, whose parents, the Meyers, were great collectors. It's large and very beautiful and is signed DMR (Diego María Rivera). You will find a great Cubist painting by Rivera at MoMA, at the Met, and at the National Gallery, but you won't find one in most people's houses, unless they are specialists of Rivera and know all of his career. His Cubist period was short. He felt he was way too constricted by the lack of color; like Matisse, he had an amazing sense of color. He just felt 'cubed' in, and he went to Rome, and then back to Mexico. This painting would sell for a million dollars and probably a good bit more.

But, market-wise, it doesn't compare to Rivera's, *Girl with Lilies,* also known as the *Flower Vendor* **(FIG. 7),** now in the Norton Simon Museum, the gift of Cary Grant, the actor. What people forget was that Diego Rivera, in the 1940s and 50s, was the Andy Warhol of his time. He came to town, big banner in the newspaper, "Famous Mexican Artist Arrives," and he was fêted all over town. He was the vanguard in the 30s and the 40s. If you saw the wonderful exhibition *Vida Americana: Mexican Muralists Remake American Art* at the Whitney Museum in 2021, you know how Mexican art influenced North American painting, social realism, etc. Rivera was a huge

FIGURE 7. Diego Rivera, *The Flower Vendor (Girl with Lilies),* 1941. Oil on masonite. 48 x 48 in. Norton Simon Museum, Pasadena, CA. Gift of Mr. Cary Grant. Access. no. P.1980.2.3. 8 2023 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ARS NY.

deal in his time. He was the second artist, after Matisse, to have a one-person exhibition at MoMA. This painting, dating to 1941, was painted when Rivera went back to Mexico—already as a mature artist and in his 40s. He went back to rediscover his indigenous roots the way Picasso went to look at neoclassical sculpture and painting. He had great success with American clients, and this is probably the most expensive type of Rivera that you will see because everybody wants a calla lilies painting. Everybody wants an indigenous girl, especially now.

The connoisseurship on both the *Spanish Still Life* and *Girl with Lilies* is the same; it's a matter of the market. The answer to the question I was asked, "What is the connoisseurship at auction? How does that change? How do you know the difference?" Well, for one, you have to know what the current market is. I've been in the market long enough to see Impressionist and Modern Art be the most important and most expensive area; whereas now, everything is Contemporary. There is market connoisseurship, and painting connoisseurship. They are two different things.

Will A.I. one day be able to tell the difference? It depends on the metrics and what is fed as far as market information. Will A.I. be able to tell the difference between two great paintings by the same artist? That I don't know.

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IS THERE A CASE FOR CONNOISSEURSHIP IN A HIGH-TECH ERA?

DAVID FREEDBERG*

I am deeply committed to this topic. This evening we've heard how connoisseurship has fallen into disfavor in many departments of art history. I am here to say that in my fifty years of teaching the subject, I have never abandoned the study and teaching of connoisseurship. It is one of the central elements of our discipline, and it should never cease to be.

I want to begin though with a small correction of our program title, "Is There a Case for Connoisseurship in a High-Tech Era?" In a way, the case is already settled. I don't know of any connoisseurs now, even in the market, who are not involved with high tech of one kind or another. No connoisseur can *not* look at the evidence of infrared reflectography, for example. We've been involved with the tech of X-rays and infrared for years. We've made extensive use of these ancillary scientific disciplines. Even twenty years ago, we were using nuclear auto-radiography to see what we could of the underdrawing of Rembrandt's paintings, which of course are not susceptible to X-ray examination. One aspect of my work with paintings, sculptures, artworks of all kinds has been what I've learned from museum conservators. I think we all agree that we must look harder; we must take our students to look at pictures more; but we also need the advice of people who have daily contact with the materials of the objects.

We're pretty high tech already. There is plenty of spectrography available, and so on. A.I. is an entirely different matter, and we all agree that we need to get more involved with A.I. But this is not so much a matter of high tech. Sharon mentioned at the beginning that this is a matter of big data computational techniques, techniques which are beyond the reach of most of us. So, we will soon be working with people who are involved with millions of bits of information that enable processes of deep learning, which will further facilitate judgments about pictures, because we have so much information at our disposal now.

When I was invited to talk, I reflected on the fact that in the last two years, I have been more inundated with questions about the authenticity of works of art than ever before. I thought I'd left all that behind in London when I left the Courtauld in 1984. In London, one always was talking to the people involved in the trade, and because I was then working on Rubens, there were plenty of Rubenses and sub-Rubenses, and one was always called in to pass judgment on a picture. The English nobility took you up to their country houses, to Castle Howard, Ickworth, and so on. One did this rather tentatively, certainly at that age, when I was young and beginning, and I realized that one needed more information. This is why, having spoken of the abundance of data that is now capable of being collected, I actually think we need to attend to what we will learn from people who are skilled with math, which most of us in this room are not.

I began thinking about this lecture and found many images with examples of the puzzles I faced, but I realized that I first wanted to say something more about the background to connoisseurship. I have always taught connoisseurship, even in the most ideologically trendy of times, throughout the years of Clarkian social history of art—by which I mean Tim Clark (T.J. Clark) and not Lord Clark, of *Civilization*. Throughout the years of Clarkian social history of art, semiotics, the rise of feminism, and the current academic obsessions with diversity, I continued to believe that connoisseurship as practiced by the exercise of the eye remained of the highest importance to the field of art history.

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It's obviously an elitist sounding denomination. The notion of a connoisseur suggests we're somehow detached from the rest of humanity, but this is absolutely not the case. There is nothing more essential to the understanding of art; not only of art but of history as well, of the documents of history. I have constantly been reminded both in my own work and that of colleagues, of whom the most distinguished is probably Carlo Ginzburg, the author of that masterwork of history, *The Cheese and the Worms* (1976). That's an unforgettable title. If you haven't read it, read it right away.

Ginzburg has always insisted that to be a good historian, you need to be able to tell what is false and what is not false. It's a very simple rule, and that I think is one of the aims of connoisseurship, but it's not the only aim. It's true that it has come to the fore in this evening's talks and in our day and age. It has a lot to do with the matter of authentication. But let me remind you that although of course Chinese culture had long been involved with theoretical connoisseurship, the man who is considered to be the first theoretical connoisseur in Western art was Jonathan Richardson (1665–1745).

Let me remind you: Jonathan Richardson wrote a tripartite book (on connoisseurship) in 1792. The first part was entitled "The Theory of Painting"; second, an "Essay on the Art of Criticism"; and the third, "The Science of a Connoisseur." So already in 1792, Jonathan Richardson was saying, "Okay you can judge quality but it's also a scientific activity." He made an important distinction because when you think about connoisseurship, there are at least two aspects to it. The first one consists of judgments of quality and the next one of judgments about attribution and authenticity.

FIGURE 1. Giorgione (and Titian), ***Sleeping Venus,*** c. 1510. Oil on canvas, 108 x 175 cm. Gemäldegalerie, Dresden.

"The notion of a connoisseur suggests we're somehow detached from the rest of humanity, but this is absolutely not the case. There is nothing more essential to the understanding of art; not only of art but of history as well, of the documents of history."

The next step, which was really important, was that made by the great Italian Giovanni Morelli, who for a long time masqueraded under a Russian name, Ivan Lermolieff. His great book grew out of his worry about the famous Venus in the Dresden gallery **(FIG. 1).** The question was, "Titian or Giorgione?" How did he tell whether it was by Titian or Giorgione? Of course he came on the side of Giorgione.

This is how he did it **(FIG. 2)**—in a really critical way for the future of connoisseurship. He made the point that what was crucial was not what the artists did consciously, but what they did unconsciously. So, the sort of little individual tics that people have—those things which they

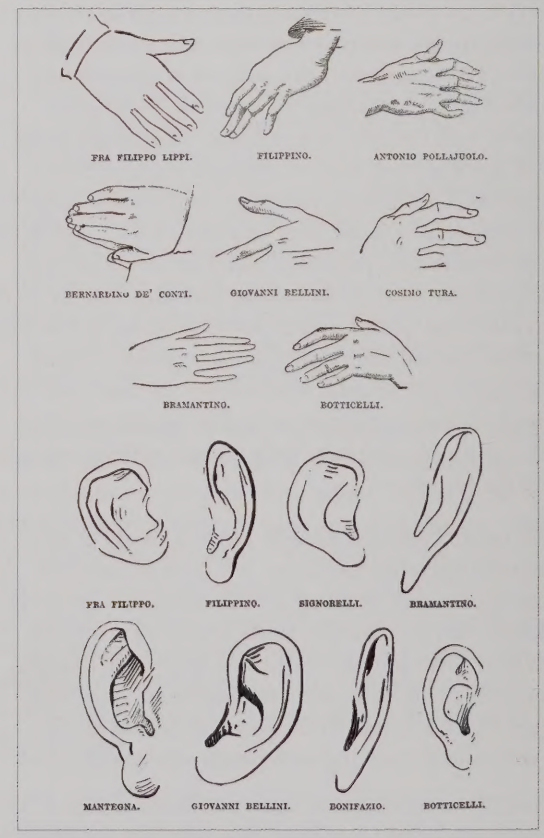

FIGURE 2. Giovanni Morelli, ***Illustrations from Italian Painters (Hands and Ears),*** 1892, p. 77–78.

FIGURE 3A. Caravaggio (?), ***The Lute Player,*** c. 1596. Oil on canvas, 96 × 121 cm. (38 × 48 in.). Ex-Badminton House, Gloucestershire.

FIGURE 3B. Caravaggio (Michelangelo Merisi da Caravaggio), ***The Lute Player,*** 1596. Oil on canvas, 94 x 119 cm. (37 x 46 ¾ in.). Hermitage Museum, St. Petersburg.

FIGURE 3C. Attributed to Caravaggio, ***The Lute Player,*** c. 1596. Oil on canvas, 100 × 126.5 cm. (39 × 49.8 in.). Private Collection.

do not think about—were what you need to consider. Artists' schooling resulted in conventional treatments and traits in a picture; and these were not as individual or indicative of the producer of the work as unconsciously produced traits.

You might have thought about how to do a tear, or about the unconventional forms of a tear, but the tear duct you just did swiftly and unconsciously. The same for ears and earlobes, for example. This is what Morelli tried to show. It is actually quite different, as you can see from the paintings I'm showing you, and even more so from the reproductions in Morelli to make the distinctions between Filippo Lippi's hands and Filippino [Lippi's] hands, and so on, but you get the idea: look at the knuckles, perhaps, or the nails, or the last digits of each finger.

So you have Jonathan Richardson in 1792, Morelli in 1880 *(Die Werke italienischer Meister ...);* and then of course comes Bernard Berenson, who really made use of Morelli in the first of his collected regional studies, *The Essential Painters of the Renaissance,* 1894, and *The Florentine Painters of the Renaissance,* 1896. And then along came Carlo Ginzburg, much, much later. In a famous essay titled *Clues, Myths and the Historical Method* (originally published in 1989), he pointed out the really interesting connection between Richardson, Morelli, and Freud in *The Interpretation of Dreams* of 1900. Here the whole business of the lapsus came in, in other words, those "mistakes" which artists make unconsciously and that identify them in all their individuality. So there was this remarkable coincidence at the end of the 1880s and the beginning of the 1890s, where connoisseurship and psychology met at the point of emergence of this new paradigm, in which it was precisely the unconscious traces left by the artist on the canvas that enabled you to establish who did what.

For Ginzburg I think this was also a way of thinking about the authenticity of documents. You remember of course the great stumbler Hugh Trevor-Roper, who thought he had found Hitler's diaries, and published them as such. Then, somebody noticed that some of the language was ever so slightly less idiosyncratic than Hitler's might have been.

"... When you think about connoisseurship, there are at least two aspects to it. The first one consists of judgments of quality and the next one of judgments about attribution and authenticity."

So let me go on. Here is one of the first puzzles I had this year—one of several Lute Players attributed to Caravaggio by a number of experts. I cannot analyze each of these, but I want to show you the bewildering quantity of material that one is confronted with even now. A dealer came to me with *this* painting **(FIG. 3A).** We all think we have seen it before, because there's a very similar picture by Caravaggio in The Hermitage **(FIG. 3B),** and then there's another picture which floated around the market with Wildenstein for a while **(FIG. 3C).**[1] None of you can tell the difference from this distance, but I can tell you, if you go and look at them, you really have to squint, you really have to look through the layers of varnish. It's not a very good image, but what I want to do in the remaining time is to give you a sense of the abundance of material that we have on hand for assessing the issues of connoisseurship.

1 Figure 3C was exhibited as a Caravaggio from a private collection at the Metropolitan Museum in 1990 ("A Caravaggio Rediscovered: *The Lute Player,*" Feb 9–April 22) and was on loan to the Met afterwards. An October 2016 article in *The Art Newspaper* indicated that the painting was in the Wildenstein Collection at that time.

FIGURE 4. Attributed to Caravaggio, *Saint John Drinking at the Well,* 1608. Oil on canvas, 73 x 100 cm (28 ¾ x 39 ⅜ in.). Private collection.

If you look at the picture from Badminton **(FIG. 3A)** and compare it with the closely related one in the Hermitage, you probably all see that the Hermitage picture is intuitively better. The definition of the image of the Hermitage picture I'm showing you here is not so good, but I think you can see very clearly that it is a bit better than the overpolished painting **(FIG. 3A)** presented to me, where you worry about the relative slickness of the painting. One seems to be more deeply absorbed into the Hermitage painting—but judgments of this kind, of course, are immensely subjective.

One of the great debates in the history of connoisseurship has been that between deliberation and the *premier coup d'oeil,* in other words, the first sight of an image. What is your intuition? One of the many reasons I've become interested in neuroscience is because the neuroscience of intuitive judgment although now highly developed is hardly settled. The whole question—and of course you can also read it in Daniel Kahneman's book *Thinking, Fast and Slow*—is what is the reliability of your intuitive judgment? Intuitive judgments tend to be the ones that in the end are correct. We don't really know why, but obviously, we have to submit those to the kinds of controls about the swiftness of judgments that we habitually make in such cases.

Shortly after this I was consulted about a rather improbable and ugly picture which is actually quite a well documented *Saint John Drinking at the Well* **(FIG. 4).** It's hard to imagine such a composition being by Caravaggio, but the hands look pretty good. So there you have to think, is it possible that Caravaggio could have painted a picture like this?

This *St. John* **(FIG. 5A)** is the last of my Caravaggio examples. I'd better not mention which castle in Germany it's from. It is a version of a famous picture in

"One of the great debates in the history of connoisseurship has been that between deliberation and the *premier coup d'oeil,* in other words, the first sight of an image. What is your intuition? … Intuitive judgments tend to be the ones that in the end are correct. We don't really know why …"

FIGURE 5A. Copy of Caravaggio, *Saint John the Baptist,* c. 1602. Oil on canvas. Germany.

FIGURE 5B. Caravaggio, *Saint John the Baptist,* c. 1602. Oil on canvas, 129 x 95 cm (50 ¾ x 37 ⅞ in.). Musei Capitolini, Rome.

FIGURE 5C. Attributed to Caravaggio, *Saint John the Baptist,* c. 1602. Oil on canvas, 129 x 94 cm. Doria Pamphilj Gallery, Rome.

FIGURE 6A. Caravaggio, *The Virgin of the Rocks (Madonna of the Rocks),* 1483–1486. Oil on panel (transferred to canvas), 199 × 122 cm. (78 ⅓ × 48 in.). Musée du Louvre, Paris.

FIGURE 6B. Leonardo da Vinci, *The Virgin of the Rocks,* 1495–1508. Oil on panel, 189.5 × 120 cm. (6 ½′ x 4′). The National Gallery, London.

the Capitoline Museum in Rome **(FIG. 5B)** and another one in the Doria Pamphilj Gallery **(FIG. 5C).** There are still some scholars who haven't figured out which is the prime version, but now with the Capitoline picture cleaned, the matter seems much clearer. The question that still remains with all of Caravaggio is how many—if any—copies could Caravaggio himself have made of his original compositions. Until very recently, most people would have said none. Lately it's become fashionable to say, perhaps some. Of course he may also have had students who were copying him, certainly.

These are really bewildering judgments and you need to get right up front. I did have the good fortune finally to see all three, and I was totally bewildered. I knew the Roman pictures, but I hadn't seen the German picture, and it turned out to be in a storeroom

FIGURE 7A. Leonardo da Vinci, *Salvator Mundi,* c. 1499–1510. Oil on walnut panel, 45.4 × 65.6 cm. (25 in × 19 in.). Private collection. Current state, after 2006–2007 restoration by Dianne Dwyer Modestini.

"I remind you of the ancient debate about the Leonardo *Madonna of the Rocks,* still not entirely resolved …"

in Manhattan. I went to see it and it was absolutely clear that this picture was even more deprived in terms of the impasto than the other pictures. Now we don't normally think of impasto in association with Caravaggio, but you really can see the difference if you go to the work itself. There is no way in which you could tell this difference from a photograph, as we've already discussed. As you

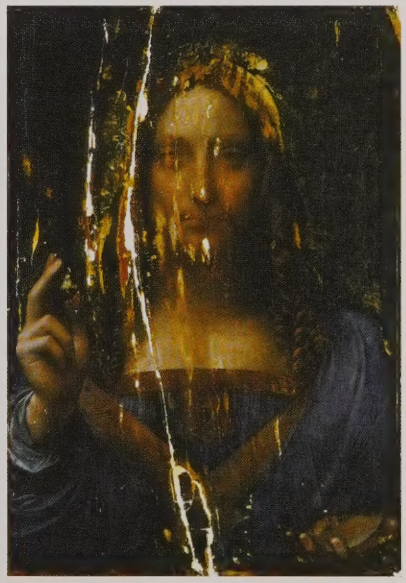

FIGURE 7B. Leonardo da Vinci, *Salvator Mundi,* c. 1499–1510. Oil on walnut panel, 45.4 x 65.6 cm. (25 in × 19 in.). Private collection. Cleaned state, 2006, before restoration by Dianne Dwyer Modestini. Photo: Joshua Nefsky © Salvator Mundi LLC. https://salvatormundirevisited.com

see, they look identical. There is nothing that would help you figure out which was Caravaggio just by looking at these illustrations.

I remind you of the ancient debate about the Leonardo *Madonna of the Rocks,* still not entirely resolved, but actually with these slightly exaggerated distinctions between the picture in the Louvre in Paris **(FIG. 6A)** and the one in the National Gallery, London **(FIG. 6B),** it's hard *not* to incline to the Paris picture. Similarly, it's hard *to* incline to the *Salvator Mundi* **(FIG. 7A).** I know that claims have been made that Leonardo finished the hands on this painting and so on, but we really have to use common sense. **Figure 7B** shows the painting before it was restored, as you know, here in New York. There's a lot of discussion about whether the hands may be slightly better, but actually those hands were there right at the beginning; the restorations were of other, less significant parts of the picture.

Let me move on to something entirely different. I gave a lecture last September at the Giorgio Cini Foundation in the monastery of San Giorgio Maggiore, Venice. Here **(FIG. 8A)** is the great *Wedding Feast at Cana* painted paintied by Veronese for its refectory, but stolen by Napoleon and now in the Louvre. **Figure 8B** shows the digital facsimile made to take its original place in 2007. It is difficult to see the difference until you go up to the brilliant replica in San Giorgio Maggiore **(FIG. 8B),** and what's so misleading about this is the digital processes have enabled them to repeat the impasto exactly as it is. The picture in the refectory of San Giorgio Maggiore looks pretty good and then you realize that there's something wrong with the ground, that they haven't got the texture of the canvas entirely right.

This is really an interesting problem which takes us, as I think John Elderfield certainly tried to do, beyond the confines of connoisseurship. We can establish fairly easily, I believe, that this is a digital copy. They don't like to hear me say this. But what is so important for our discipline now is that when visitors go to San Giorgio Maggiore what I want people to think about is that in these days in which we say that other cultures cannot understand—this is my concluding divergence from our main subject of connoisseurship—that other cultures cannot "get" the pictures that our Western cultures produce. And what I'm about to say now applies in reverse as well—anybody can feel a sense of involvement with that figure seen from behind **(FIG. 8C)** because of the bodily movement that arouses a similar response within ourselves and the ways in which Veronese thinks through

FIGURE 8A. Veronese (Paolo Caliari), ***The Wedding Feast at Cana,*** 1562–1563. Oil on canvas, 6.77 × 9.94 meters. (267 × 391 in.). Musée du Louvre, Paris.

FIGURE 8B. Veronese, ***The Wedding Feast at Cana*** (Digital facsimile, Factum Arte), 2007. 9,55 x 6,98 meters. Shown in situ at Fondazione Cini, Refectory, San Giorgio Maggiore, Venice.

FIGURE 8C. Veronese, ***The Wedding Feast at Cana*** (Detail).

FIGURE 8D. Veronese, ***The Wedding Feast at Cana*** (Detail).

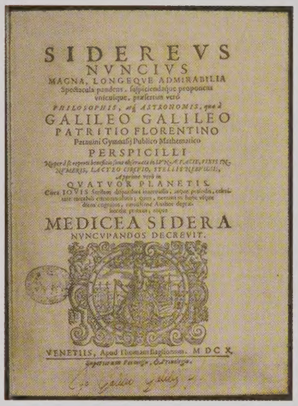

FIGURE 9A. Galileo Galilei, *Sidereus Nuncius* (Modern Fake). Courtesy Martayan Lan Rare Books.

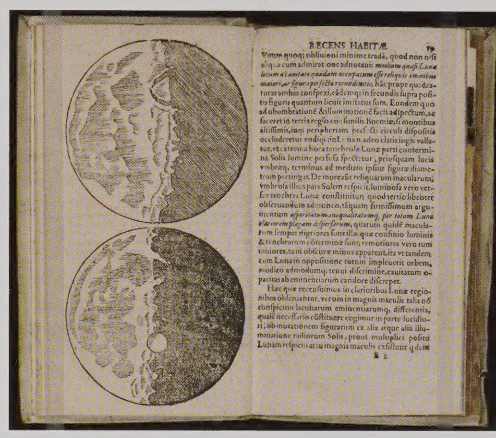

FIGURE 9B. Galileo Galilei, *Sidereus Nuncius,* 1610. Beinecke Rare Book and Manuscript Library, Yale University.

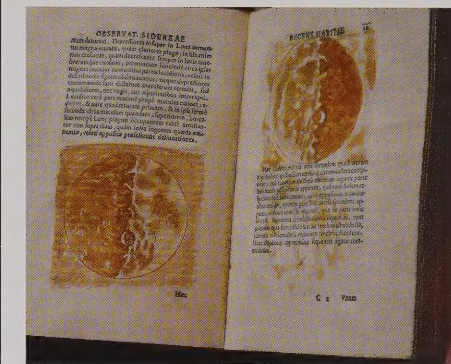

FIGURE 9C. Galileo Galilei, *Sidereus Nuncius* (Modern Fake). Courtesy Martayan Lan Rare Books.

the movements of his picture, the movements within what is after all, what is a still picture, the way in which those movements give us a sense of what is actually happening in the bodies of those in the scene, and the fact that you see the woman looking out at you **(FIG. 8D)** and you wonder what is going on, as her direct look makes you look at everything that's happening at that banquet. These details are from the Louvre version, but it does not matter. You can go see it in San Giorgio Maggiore. The whole point of art is to get people involved in it as much as possible.

So, let's not lose sight of the value also of reproductions. But back to the broader question of connoisseurship. If we want to establish the "Eigenhändigkeit," to whom the hand of the artist who actually painted it belonged, that's one thing. I think it's very important for us and our students, not only for our understanding of what is unique in a work of art, but also because we always need to figure out a way of establishing what documents of civilization are true and authentic and which ones are not.

I wanted to say something about *The Polish Rider,* but we'll skip that; we can perhaps talk about it in our discussion. Here's another example from a different field. I was once very involved in research on the *Sidereus Nuncius* **(FIG. 9A),** the treatise by Galileo [1610] in which he established his basic principles, that the Earth was not the center of the universe, that the moon was not a beautiful shining orb but was pitted, cracked and creviced. One day I was shown what looked like a perfect original edition of this book with Galileo's signature there below. It had the stamp of the Accademia dei Lincei to which Galileo belonged. I went to see this book and could see the chain lines in the pages. In other words, it was definitely old paper, and laid paper of very high quality too. It was clearly not rag paper. The typography was perfect. It was thought that the book **(FIGS. 9A** and **9C)** was a proof copy with drawings by Galileo.

A friend of mine, Horst Bredekamp, a great art historian, asked me to comment on this book, but I said I didn't know about Galileo. He was very excited. He published all the articles. He then got labs in Germany to authenticate the paper, the ink, the whole thing. He wrote four books on the subject. It finally transpired—that's another exciting story, some of you may have read about it in *The New Yorker*[2]—that this was a forgery that had been made with the aid of photopolymer printing plates, so you got that beautiful fine sinking into the paper characteristic of the typography of early printed books. The paper was right. The forger had bound the whole thing together very cleverly. The paleography expert in the Galileo science museum in Florence [Museo Galileo], the greatest expert on Galileo's handwriting, had authenticated it. And yet the whole thing in the end turned out to be a forgery. So caveat emptor, if you're going to buy it, which would have been a rather expensive process ... we cannot even rely on the judgments of all the labs. In the end, we are left with our own paltry judgment, and the often deluded hope that we can trust our own eyes.

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2 Nicholas Schmidle, (December 2013). "A Reporter at Large: A Very Rare Book," *The New Yorker* (December 2013). https://www.newyorker.com/magazine/2013/12/16/a-very-rare-book

IFAR EVENING: IS THERE A CASE FOR CONNOISSEURSHIP IN A HIGH-TECH ERA?

Q&A

Q John Elderfield (JE): What struck me in the talks is how different the processes are for people who deal with Old Master paintings or drawings than it is for people who deal with Modernist works, leaving aside the problem of Contemporary works, which seem to be totally out of control in this respect. One is always reading reports about people who have acquired large numbers of works that turn out to be spurious, and have been put on the market because the market is overheated. Is there anything comparable to this in the Old Master field? I mean, are there lots of spurious things going around, or not?

A David Freedberg (DF): I was hoping to convey that with my long long list of Caravaggios, which suddenly landed on my desk in a very short space of time. It's a very good question. The answer is yes. Obviously, not to the extent of Pollock, but to some degree, yes. It is the market pressures.

JE: In the time I've been associated with IFAR projects, we've looked at lots and lots of particularly de Kooning drawings. In some cases, I hardly need to look. At times, there is hilarious documentation, and I think Sharon will remember some cases where the supposed documentation for works coming from three different galleries had accompanying letters which were typed on the same typewriter, and also supposedly from galleries in the 1940s whose addresses had zip codes. As the FBI has said, "One great thing is that thieves are generally really stupid," so this is a help for us doing attribution work.

A Carmen Melián (CM): From the auction side, most major auction houses have a five-year guarantee for purchases, and the reason is, Old Masters. The auction house sells the work, by whatever artist, based on outside expertise. Expertise changes and flows, especially with Old Masters.

A Kate Ganz (KG): I think the auction houses deserve a lot more credit than they're given. Their experts are very sophisticated. They have to make decisions which have to do with enormous amounts of money, and my experience is that the experts in general are really excellent.

A CM: Except some are better.

A KG: Some *are* better than others and some take it more to heart, as if it's their baby, and they flip through the books and discover that a painting hasn't been seen since the 1940s and get all excited. But you do have to make very quick decisions, because it is a business and you have to feed the cycle of the sales.

A CM: Old Masters is a bit different. I remember working on a Spanish Colonial piece with somebody from Old Masters, and she said, the attribution is by that famous painter "Anonymous." I said no, there are 5,000 million angels from Peru, and you can't figure it out in two minutes.

JE: But don't you think that what the auction houses need is training for the people who write the blurbs?

CM: Absolutely, absolutely, starting with me.

JE: They can begin by removing adjectives.

CM: Oh, do you mean, "fine" and "rare"?

KG: I think dealers, at least in Old Masters, are also undervalued. We look at literally hundreds of thousands of images every year, images from auction houses, from catalogues, from dealers. We go to museums all the time. One week in March, I was away, and when I came back, there were five catalogues from Paris—it was about to be their big sale week—three catalogues from dealers and two from an auction house. There were actually over a thousand images, just in those five catalogues, which I spent one afternoon looking at. We look at thousands of images, and I think we have very well-trained eyes. I don't feel that the financial part is of any importance to me, really. It's wonderful to find a drawing that turns out to be more than you paid for it, but that's certainly not what I'm doing when I'm looking for beautiful Old Master drawings.

And that's why what I really would have hoped about the "Leonardo" is that it would have turned out to be right, and not wrong, and it would end up in a museum. But as you could tell from my presentation, I feel there's just no way in the whole wide world that that work is by Leonardo, and every museum in the world has neglected to even go and see it. That's why it's still languishing in a vault in Switzerland after 17 years. I think that's all you need to know really.

Q (Jill Newhouse) I wanted to respond to Kate who's worked so hard in Old Masters and also on Jasper Johns. In some ways, the dealer [which I am] always was the expert, because they were the ones seeing the most material, but what I see with the internet is that there's a distrust of information that comes from someone who has a vested interest. That is simply a judgment call that people have to make. If I like the "Leonardo," or the pictures that go through auction houses, or things in my gallery, it doesn't mean that I'm going to be dishonest just because I have a financial gain or loss that's attached to the object. I'm not going to say a painting's right and sell it to gain money. There's been a lot of bad publicity in the art world in the last few years starting with the Salander-O'Reilly blowup. People come to me who feel that they can Google the situation and figure it out as fast as I can, but what you all have pointed out, which I think is so important, is there's no replacement for looking at the actual object and touching the back. We all used to joke that you would look at the back of a picture before you looked at the front. It's challenging but I think if we could show that expertise and connoisseurship is an evolving thing; that there is often no one answer; and that things can change and evolve, it's how to attach the financial aspect to it without losing objectivity.

Q (Otto Naumann) I was disappointed that we didn't talk about the future of connoisseurship; where is it going? I have my own opinion. I think it will be usurped by artificial intelligence. There's almost no question actually. I can see it even in my day-to-day practice. You used to look at a painting, if you didn't know what it was, you searched on Google. … Now, you can actually put that image in a URL, and it comes up with 100 images, or more, so the answer is maybe sitting in those images. Once it gets closer to human intelligence, you're going to be able to converse with a computer and have that exact conversation. You know, "I think it's a little Caravaggesque," and a computer says, "Hmm. Could it be German?"

It's going to be 100% accurate when artificial intelligence reaches the level of human intelligence. The best minds in the world have thought about this and have warned that we have to be very careful about artificial intelligence, because once it reaches equality with us, it is able to teach itself, such that in one week, it's one thousand times smarter, and a million times smarter within a few months.

It will usurp connoisseurship completely. There are still going to be questions of quality, but I think that core idea of connoisseurship will be taken over by a computer, probably before the computer reaches human intelligence, even though we know there are 200,000 things going on in our mind all at once. The [IBM] computer [Deep Blue] defeated Garry Kasparov at chess. Kasparov said it was like hitting a wall. It made 200 million calculations in one second; it graded all the moves on the chessboard. If it could do that 20 years ago, think what tomorrow is going to bring.[1]

SF: That's a rather bleak future. It reminds me of something that Ernst van de Wetering, the great Rembrandt scholar who died not long ago, said. Van de Wetering gave two talks for IFAR. In one of them, about 20 years ago, he mentioned that, after the Rembrandt Research Project had gone around the world looking at and testing all the hundreds of purported Rembrandts, they discovered that only Rembrandt's works and works from his studio contained a particular quartz ground, that none of the fakes had it. Even self-portraits, which people always assumed had to be by Rembrandt and not by the studio, were found to be both autograph and non-autograph, and if they came from the artist studio, that they used the same materials, including the same bolts of cloth and the same quartz ground. They could only be distinguished, he said, by means of stylistic analysis and quality, in other words, connoisseurship. Obviously, they weren't using A.I. twenty years ago, but nonetheless, they had come to conclusions where only the discernment—and sometimes the disagreement—of the specialists on the committee was the determining factor. There was no other way. Can A.I. completely replace that down the road?

CM: Just a quick note—I love dropping the image in Google images, and I find all sorts of things that would have taken me hours and days to find otherwise. However, regarding the painting of the Carreño I showed, the Perls archives aren't digitized yet, and there's a lot that is not digitized. Moreover, the artist's name is misspelled in the register of the archives, so it would take A.I. a little bit to find it. But I agree, it's helping us, and one day, who knows?

Q SF: David, a virtual attendee wants to know how they uncovered the Galileo forgery.

A DF: Well, the latest on the Galileo is actually quite interesting. They examined the composition of the paper and all the labs in Berlin and elsewhere found the composition of the paper perfectly plausible. Then suddenly they found one strand of cotton in the paper and, of course, there was no cotton in early 17th-century paper. So it was an accumulation of little things. The

[1] The six-game chess match between chess champion Garry Kasparov and the Deep Blue computer took place in New York City in May 1997.

SF: Sharon Flescher, Moderator
JE: John Elderfield
DF: David Freedberg
KG: Kate Ganz
CM: Carmen Melián

other thing that blew it all up was the persistence of a very talented historian of science, Nick Wilding, who's actually a fellow of the Italian Academy, which I head, and who now teaches at Georgia State University. He was concerned about this book from the very beginning and went to look at all the copies he could find of the *Sidereus Nuncius*. This book was unique, in the sense that it also had drawings. Why were drawings in the middle of what looked like a proof copy? There was nothing like this in the early 17th century, so it would have had to be by Galileo. It all seemed very interesting and plausible.

Anyway, Nick looked at every single copy, and he found that there was one facsimile of the *Sidereus Nuncius* which had been published in Verona which had a little squiggle on the bottom of the "P" going backwards in the copyright statement, cum superiorium permissium, at the bottom. This tiny little squiggle was being reproduced, the one that was only in the facsimile, was reproduced on the frontispiece of what turned out to be a fake. There was that little tiny splodge, literally 1.5 millimeters, which didn't exist in any other copy of the Sidereus.

Q **SF:** Wasn't that in a way connoisseurship? He looked very closely and saw the squiggle.

A **DF:** I'm not denying for 10 seconds that this is connoisseurship, certainly.

Q **JE:** I would like to ask a question of the Old Master people here about their views on works which get demoted. I'm thinking, for example, that years ago my wife and I went to a drawings gallery in London. There was a beautiful small blue landscape on paper. The gallery said, "This used to be attributed to Claude, but now somebody has done this study and found out that there's a whole group of blue ground works which can't all be by Claude, so they're now called works by the unknown somebody instead." But in looking at it, I felt, "Well that's actually rather good because it's going to be less expensive." Did knowing that it wasn't by Claude change the quality?

I mean have you had situations like this, and do you feel disappointment knowing it isn't a Caravaggio anymore? Does your cognitive system automatically downgrade it?

A **DF:** I have a good example. I remember when Ernst van de Wetering, the above mentioned, much admired by everyone, decided that *The Polish Rider* in the Frick was probably not by Rembrandt. I just refused to believe it. The case was made for an attribution to [Willem] Drost. In the end, Ernst van de Wetering changed his mind as well, and that's what we shouldn't forget. Every now and then people change their minds. This helps us ameliorate our judgment of works.

A **SF:** Actually, at that same talk I referred to earlier, which was held at The Frick, van de Wetering attached a discussion of *The Polish Rider* to his main talk. He decided at that time that there were two hands—a compromise. He based his opinion on quality, and he showed which portions of the painting he thought were really Rembrandt and which were by a very good other painter.

Q It's marvelous and very positive, your talks about connoisseurship. In the advent of NFTs and the internet and asset purchases—the whole marketing of the art world now [that's] so highly monetized, the extreme being NFTs—how do you reconcile what you're doing, particularly Professor Freedberg, with your students focused on these other issues now? How do you reconcile the importance of connoisseurship and all of the issues you've wonderfully discussed with the reality of the marketplace? When even Christie's and Sotheby's just announced that they are going to take a big position in NFTs, what does that do to connoisseurship?

A **DF:** I don't think it does much to connoisseurship at all actually. I'm not sure it's a connoisseurship question; the matter of NFTs is an economic question. I think in terms of the history of art, we do want to ask ourselves, "What is regarded as art?" However, I think most of us should try to get away from the question of the definition of "What is art now?" because the art in the Renaissance was something quite different from whatever is regarded as art now. Art is by acclaim these days. That's the only definition we have left of art. In the Renaissance, you had to belong to a guild and you had to go through training and you knew what art was. We have not a clue what art is, not a clue. So let these crazy people make whatever financial investments they want to make. Good luck to them. I don't think NFTs come into our business at all unless somehow the NFT reaches a level of quality and that brings us back to the question which John asked.

Q **SF:** A virtual attendee is asking the panel, "Would you comment on the newly demoted Vermeer?"

A **DF:** I was going to talk about it. For me, the newly demoted Vermeer should stay demoted.

SF: With that very quotable quote, I want to thank all our speakers again and also the audience for coming. We can speak more over wine and food at the reception.

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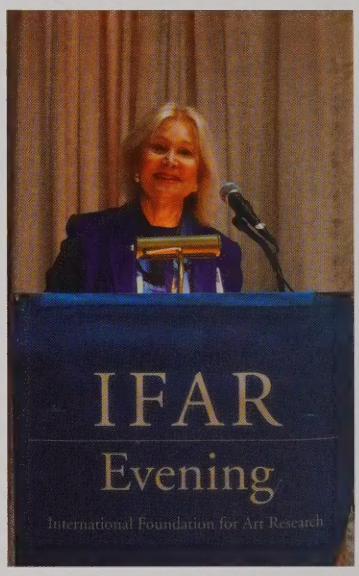
CONT. →

SCENES FROM AN IFAR EVENING

Left to right: Jill Newhouse, Robert Simon, Nancy Harrison, and Otto Naumann.



Sharon Flescher, IFAR's Executive Director, at the podium.

Ellen Liman.

Alan Salz (left) and Robert M. Parker.

Elizabeth Gorayeb.

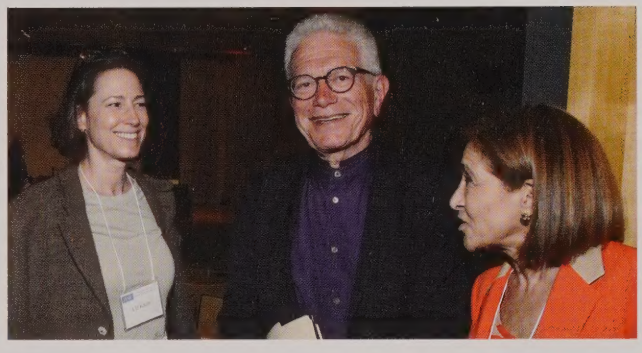
John Elderfield at the podium.

Left to right: Mitra Abbaspour, John Elderfield and Jeanne Collins.

Credits for these photos and all other images of speakers and guests at this program: Steven Tucker.

Karen Wilkin, Kathleen Row, David Row, and Donald Clinton.

Carmen Melián (left) and Deborah Spanierman.



Left to right: Liz Klein, David Freedberg and Carol Pinto.

Left to right: Parker Field, Kate Ganz and Anna McCormick-Goodhart.

Yagna Yass-Alston (left) and Erika Holmquist-Wall.

David Freedberg (left), Lauren Schwartz and Steven Schwartz, IFAR Board Member.

Michael Rubenstein (left) and Robert Steiner.

A PREVIOUSLY UNKNOWN EDMONDSON SCULPTURE IDENTIFIED BY IFAR

LISA DUFFY-ZEBALLOS*

Recently IFAR delivered good news to the owners of a small and roughly carved limestone sculpture. It was, in our opinion, an authentic work by the African American sculptor William Edmondson (ca.1874–1951), who is currently undergoing a critical reappraisal and renewed popular acclaim. Titled *Baptist Lady,* the diminutive limestone sculpture showing a woman with a slightly upturned mouth and dolllike features **(FIG. 1)** had been held in a private collection for more than six decades. Our research report and now this article coincided with the 2023 retrospective, *William Edmondson: A Monumental Vision,* at the Barnes Collection in Philadelphia, which brought together 60 sculptures and tombstone carvings as well as contemporary photographs of Edmondson at work. The exhibition offered a scholarly reappraisal of Edmondson's artistic legacy, while reevaluating the problematic narrative surrounding his "discovery" by the art establishment in the 1930s.

FIGURE 1. ***Baptist Lady,*** IFAR 20.04, attributed by IFAR to William Edmondson, limestone. 11 ¼ x 3 ¼ x 7 in. (Private Collection).

Baptist Lady came to IFAR's Authentication Research Service from the collection of a deceased interior designer, who had worked at the Bertha Schaefer Gallery of Contemporary Art in New York during the 1950s. He was said to have received it as a gift from Schaefer, an interior decorator herself, in 1958 when he left the gallery to start his own business. In the past few years, several other missing or unknown sculptures by Edmondson have come to light, most notably a lost *Mary and Martha* that was found outside a home in Missouri, and later donated by the artist KAWS to the American Folk Art Museum in New York. Edmondson himself kept no records, and little is known about many of his early works. *Mary and Martha,* however, like a few other Edmondson rediscoveries, were documented in photographs taken of Edmondson's sculpture yard **(FIG. 2)** or recorded in early exhibitions of his works.

FIGURE 2. Edward Weston, William Edmondson's Sculpture Yard, 1941. © Center for Creative Photography, Arizona Board of Regents.

* Lisa Duffy-Zeballos, Ph.D. is the Art Research Director of IFAR.

1 Edmondson's exact birth year is unknown. Edmondson claimed that the record of his birth was lost after the family bible was destroyed in a fire.

"In the past few years, several other missing or unknown sculptures by Edmondson have come to light …"

There are no early photographs of *Baptist Lady,* however, nor is it mentioned in the archival records of the Bertha Schaefer Gallery. That said, the absence of documentation is not unusual, given the informal circumstances under which Edmondson's sculptures were often acquired and, until recently, the low prices they attained on the market. IFAR's positive assessment of the sculpture was based primarily on the views of two Edmondson experts, who in examining the piece, identified the unmistakable hallmarks of the artist's hand in its style and execution.

EDMONDSON'S MODERNIST "MIRACLES"

William Edmondson was born "around 1874" to formerly enslaved parents on a rural plantation in Davidson County, Tennessee.[1] The family moved to downtown Nashville around the turn of the century, and Edmondson eventually purchased a house in its predominately African American Edgehill neighborhood. Following a lifetime of working odd jobs, including railroad worker, hospital orderly and stonemason's assistant, Edmondson took up stone cutting around 1932, when he was already in his late fifties. In interviews, Edmondson famously described his artistic vocation as a spiritual awakening, "I was in my driveway with old pieces of stone when I heard a voice telling me to pick up my tools and start to work on a tombstone."[2] He claimed that God ordered him to "Cut that stone … and it better be limestone, too."[3] Thus commanded, Edmondson worked exclusively in limestone, a soft porous stone that was both easy to carve and readily available. Using flat chisels made from sharpened railroad spikes, Edmondson carved "stingily," removing only as much material as needed to rough out the form. Initially carving flat headstones for Nashville's African American community, Edmondson soon progressed to three-dimensional forms, fashioning roughly chiseled birdbaths, religious subjects, standing figures like *Baptist Lady,* and a menagerie of fanciful "critters" from small blocks of Tennessee limestone.

Members of Nashville's white community eventually also took notice of Edmondson's work. In 1935, Edmondson's neighbor, the playwright Sidney Mttron Hirsch, who had previously worked as a model for Rodin, introduced him to Alfred and Elizabeth Starr and their circle of artist friends. Among them was the Tennessee sculptor Meyer Wolf, and his wife, photographer Louise Dahl-Wolfe, who arrived in Nashville in 1936 to photograph Edmondson and his cluttered stone yard for a feature in *Harper's Bazaar.* Although her editor quashed the article, Dahl-Wolfe showed her unpublished photographs to Thomas Mabry, a Tennessee native and then-Executive Director of New York's Museum of Modern Art, and to Alfred H. Barr, MoMA's founding Director, who had an interest in the work of self-taught artists, so-called "primitives." Together they decided to hold a small exhibition of Edmondson's work at the museum in 1937.

Edmondson's straightforward carving methods and stylized natural forms aligned with the revival of direct carving by early twentieth-century Modernists. Inspired in part by indigenous and folk art traditions, sculptors such as Constantin Brancusi, Henry Moore and Henri Gaudier-Breszka cut directly into the stone, allowing their abstracted forms to emerge organically and spontaneously from the raw material. Their streamlined, unadorned carvings prioritized contrasting surface textures, while maintaining the integrity of their material sources. Within this context, Edmondson's sculptures with their unrefined, straightforward aesthetic and respect for the block, found a receptive audience among art enthusiasts, who were drawn to their inherent Modernism.

"He claimed that God ordered him to 'Cut that stone and it better be limestone, too.'"

Edmondson's creations also were emerging onto an art scene that had renewed appreciation for Early American primitive and folk art. As the historian Bobby Lovett observed, during the 1930s, "Edmondson's 'God-inspired' art … fueled whites' modern nostalgia for an existence that was simpler and morally uncomplicated."[4] Modern artists and connoisseurs began to recognize that the inherent qualities of American folk art—its emphasis on symmetry, simple geometric volumes and artistic independence—reflected their own aesthetic priorities.

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2 Quoted in Edmund Fuller, *Visions in Stone, the Sculpture of William Edmondson* (Pittsburgh: University of Pittsburgh Press, 1973), p. 8.

3 Quoted in *Edmondson's Mirkels* (Nashville: Tennessee Fine Arts Center at Cheekwood, 1964), p. 6.

4 Bobby L. Lovett, "From Plantation to the City: William Edmondson and the African-American Community," *The Art of William Edmondson* (Nashville: Cheekwood Museum of Art; Jackson: University Press of Mississippi, 1999): p. 27.

Leading this Modernist-folk art resurgence were museum curators and directors like Holger Cahill, Director of Exhibitions at MoMA, and Juliana Force, Director of the Whitney Museum; private folk art collectors like Abby Aldrich Rockefeller; and art dealers like Edith Halpert, whose eclectic Downtown Gallery sold works by Modernist direct carvers like William Zorach and Elie Nadelman as well as weathervanes and duck decoys.

This interest culminated in *Sculpture by William Edmondson* (Oct. 20–Dec. 1, 1937), MoMA's first solo exhibition of an African American artist. Curated by Dorothy Miller, the month-long exhibition was held at a temporary space outside the museum and featured 12 of Edmondson's sculptures. The publicity surrounding the exhibition, however, betrayed a curatorial disdain for Edmondson as an artist, by presenting both the sculptures and sculptor himself as childlike and spiritually inspired. MoMA's problematic press announcement highlighted the novelty of Edmondson's outsider status, describing him as "a simple old Negro" who "is almost illiterate, entirely unspoiled … and has probably never seen a piece of sculpture not his own." In a self-congratulatory statement, Alfred Barr highlighted the ironic contrast between Edmondson's naïveté and the art world's critical discernment of his "primitive modernist" style, noting that "Recognition of the achievements of naïve or self-taught artists is one of the discoveries of contemporary taste."

Despite this contempt, prominent art collectors were drawn to the simple eloquence of Edmondson's animated forms, and purchased sculptures from the exhibition, most of which were for sale. Although prices were low, ranging between $30 and $70, they were nearly three times higher than Edmondson's works fetched in Tennessee. Seizing upon the unique opportunity afforded by MoMA's exhibition, Edmondson's Nashville supporters sent additional works to New York to raise much-needed money for the artist. Many of these sales were coordinated by MoMA's curators, and although the museum did not acquire an Edmondson sculpture for its collection, both Thomas Mabry and MoMA's President, A. Conger Goodyear, purchased works from the exhibition for their own collections.[5]

Edmondson's sculptures had a particular resonance with artists, several of whom, including Alexander Brook, Arnold and Lucille Blanch, and Doris Lee, traveled to Nashville to meet the artist and purchase works directly from his stone yard. Not surprisingly, given their small scale and modest prices, Edmondson's sculptures circulated within Modernist circles as gifts among art world insiders. Louise Dahl-Wolfe, for example, gave an Angel to the married artists Fred Hauck and Janet Chase, while the Memphis sculptor Dorothy Sturm, who herself owned two of Edmondson's "Little Ladies," gifted a sculpture of a pair of doves to the famed art dealer and artist Betty Parsons.[6]

"Edmondson's straightforward carving methods and stylized natural forms aligned with the revival of direct carving by early twentieth-century Modernists."

It is tempting to imagine that Edmondson's "stingily" carved sculptures would have held special appeal for an art dealer and interior designer like Bertha Schaefer, who sought to integrate contemporary artworks into a Modernist Bauhaus-inspired design aesthetic. Could Schaefer, a native Southerner herself, have made the trip to Tennessee, or perhaps received the *Baptist Lady* as a gift from someone who understood her minimalist taste? Disappointingly, despite considerable research, we found no evidence that either Schaefer or her eponymous gallery had ever purchased, owned or sold any sculpture by William Edmondson. In fact, the only reference to *Baptist Lady* we found was a 1975 letter from its late owner to the Long Island folk art dealer Adele Earnest requesting an insurance appraisal. Interestingly, he made no reference to Schaefer, stating only that in the late 1950s he had acquired a small Edmondson sculpture of a woman holding choir books or bibles, and that the piece had "great personal value" to him.[7]

"LITTLE LADIES" IN STONE

The *Baptist Lady*'s former owner was not alone in his affection for Edmondson's "Little Ladies." Edmondson's sculptures of women in various roles—schoolteachers, mothers, nurses, brides, choir members, and heaven-bound "uplifted ladies"—are among his most popular and highly collectible subjects.

[5] Museum of Modern Art Archives, MoMA Exhibitions, Series 63c.1; See also Charlotte Barat and Darby English, "The Artist Wasn't Present: On MoMA's Fumbled First Showing of Black American Art," *ARTnews* (July 17, 2019).

[6] Newark Museum of Art Archives, Edmund Fuller Papers, Box 1.

[7] American Folk Art Museum Archives, Adele Earnest Papers, Box 11, fol. 7. Earnest's response to the letter is not recorded in her archives.

FIGURE 3. Installation photograph of "William Edmondson's Mirkels" exhibition held at Tennessee Fine Arts Center at Cheekwood, Nashville (April 12–May 31, 1964). Photo: unknown.

The full range of Edmondson's sculptures of women can be seen in a photograph from the 1964 exhibition at Nashville's Cheekwood Museum of Art, which displayed rows of female figures, much as they appear in Edward Weston's and Louise Dahl-Wolfe's photographs of Edmondson's stone yard **(FIG. 3).** Although the title, *Baptist Lady,* identifies the IFAR sculpture as one of Edmondson's churchgoing ladies, holding a bible or choir book in each hand, such descriptive titles were often given by the owners.[8] *Baptist Lady* could therefore represent a teacher holding schoolbooks, a nurse, or, like *Little Lady with Two Pocketbooks,* a woman carrying a square purse in each hand.

Edmondson's sculptures vary significantly in their level of carving, execution and decorative detail. Some, like *Church Lady* in the Art Institute of Chicago, which depicts a woman wearing an overcoat and hat, display a higher degree of complexity and decorative detail. The rough-hewn *Baptist Lady,* with its unrefined, faintly incised surface details, lies at the opposite end of the spectrum, along with other seemingly unfinished pieces like *Mother and Child* and *Girl with Braided Hair* **(FIG. 4).**

That such wide differences in style, detail and artistic quality coexist in Edmondson's oeuvre is sometimes interpreted as evidence of the triumph of spiritual over aesthetic priorities in his art. The disparities in execution were more likely practical; stemming from the varied quality of Edmondson's materials and the propensity of limestone to chip and crack during carving. In these cases Edmondson typically "made do," so that the resulting imperfections, such as the prominent depression on the side of the head of the *Girl with Braided Hair,* can be seen in the finished sculpture. Similarly, there is a large divot in the *Baptist Lady*'s skirt, which, as it displays the same patina as the rest of the piece, is clearly original to the piece and not the result of later damage. The *Girl with Braided Hair* and *Baptist Lady* share another curious feature in that neither sculpture is completely flat on the bottom, requiring their respective owners to construct supporting platforms to stand them upright.

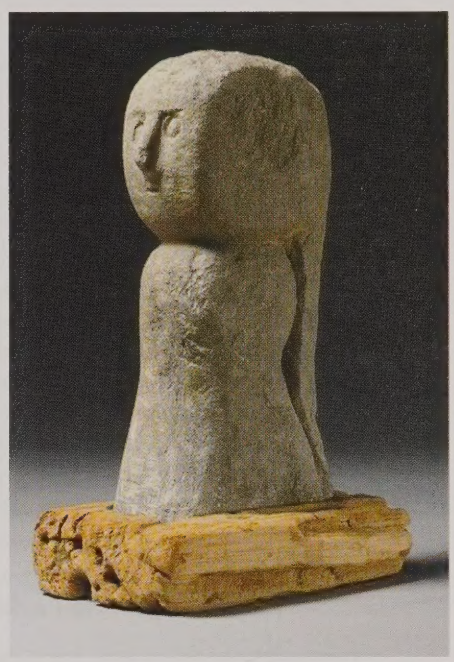

FIGURE 4. William Edmondson, *Girl with Braided Hair.* Limestone and driftwood, 10 ½ x 3 x 6 in. (Private Collection).

THE LIMESTONE

While reviewing *Baptist Lady,* IFAR endeavored to identify distinctive characteristics of its limestone in an attempt to uncover similarities with Edmondson's other works. Ultimately, however, this turned out not to be a viable means of verifying the attribution. Edmondson acquired limestone from diverse sources, whether from clients who supplied him with raw blocks for carving or from his frequent forages in local Tennessee quarries. He also famously repurposed construction remnants, like windowsills, steps, and lintels salvaged from demolished structures. Consequently, Edmondson's sculptures vary significantly in color—from pinkish beige to dark gray; in texture—from coarse to finely polished, and in quality. This variety complicated IFAR's attempt to match the mineralogical source for the limestone in *Baptist Lady* with other Edmondson sculptures. Moreover, baseline,

[8] See Renée Ater, "Edmondson's Stone Women," in *The Sculpture of William Edmondson: Tombstones, Garden Ornaments, and Stonework,* Exh. Cheekwood Estate & Gardens, (Nashville: Vanderbilt University Press, 2021), pp. 37–68.

comparative data of the elemental and isotopic analyses of the limestone in known Edmondson works is not available; at least, we could find no published studies of such data.

IFAR also encountered obstacles in identifying the quarry site for the limestone in *Baptist Lady.* Two senior Tennessee state geologists whom we consulted informed us that the texture and color of the limestone in *Baptist Lady,* as seen in the photographs, appeared consistent with the granular type (facies) found in the Leipers-Catheys formations in Tennessee and neighboring states. The geologic map of Tennessee shows dozens of mostly inactive limestone quarries of the Leipers-Catheys formations in Davidson County, including several that were near Edmondson's house in the Edgehill area of Nashville. None of the quarries active during Edmondson's lifetime are currently in use, however, and the state has no published chemical or trace element data on inactive quarries. Consequently, although the physical properties of the stone used in *Baptist Lady* appear consistent with local limestone deposits, the absence of comparative data either from Edmondson's known sculptures or nearby quarries prevented us from identifying its original source.

IFAR'S *BAPTIST LADY*

In the end, IFAR's opinion on *Baptist Lady* came down to connoisseurship, and here there was no equivocation. The sculpture was examined by Jochen Wierich and Susan Knowles, both of whom are specialists on American stone sculpture, as well as experts on the art of William Edmondson.[9] Stylistically, they had little doubt of the sculpture's attribution to Edmondson, for while *Baptist Lady* may seem "unfinished" in photographs, in actuality, it reveals the compelling portrayal and restrained use of surface detail characteristic of his completed works. While examining the materials, the experts further noted that the sculpture's porous gray limestone was consistent with Edmondson's other sculptures. They also observed that its naturally darkened patina, as well as the accumulated dirt within the vertical grain, showed evidence of its purported age.

[9] Dr. Wierich is Senior Lecturer at Vanderbilt University, and was former Curator at the Cheekwood Botanical Garden & Museum of Art in Nashville. Dr. Knowles is an Independent Curator and a Research Fellow at the Center for Historic Preservation, Middle Tennessee State University.

"None of the quarries active during Edmondson's lifetime are currently in use … and the state has no published chemical or trace element data on inactive quarries."

Edmondson's trademark minimalism is evident in the sculpture's clean lines and simple contours, all rendered with his signature economy of means. Like many of his other sculptures of standing women, *Baptist Lady* has a small expressive face, featuring round, lidless eyes, a pointed nose descending from the brow ridge, and a slightly upturned mouth. The texture of her dress is suggested through a series of lightly incised vertical lines, to represent folds of fabric. The figure's wedge-shaped, upswept coiffure is conveyed by a series of short straight rasp marks at the nape of neck, juxtaposed with the freely chiseled undulations that depict the way her wavy hair rests atop her bun, echoing the hairstyle of Edmondson's *Schoolteacher* and *Lady with a Bustle* **(FIGS. 5A** and **B).**

FIGURES 5A and **B. William Edmondson, A)** ***Schoolteacher,*** limestone, 14 ½ x 4 ½ x 12 ¼ in. (Greenberg Lee Collection); **B)** ***Lady with a Bustle,*** limestone, 15 x 6 x 7 ¾ in. (Private Collection).

"Like many of his other sculptures of standing women, *Baptist Lady* has a small expressive face, featuring round, lidless eyes, a pointed nose descending from the brow ridge, and a slightly upturned mouth."

FIGURES 6A and **B.** *Baptist Lady* viewed from the side; **A)** facing right and **B)** left.

Baptist Lady also displays Edmondson's preference for frontal bilateral symmetry, in which the round inscribed eyes reflect the shape and positioning of the small, chiseled circles of her feet, which peek out from the hem of her dress. When viewed from the side, however, we see that the curving lines of hair framing her face are slightly different. There are also subtle differences in the depiction of her straight arms, carved in low relief and characteristically depicted without hands, which blend into the incised square pocketbook (or book) that she holds on each side **(FIGS. 6A** and **B).**

"In the end, IFAR's opinion on *Baptist Lady* came down to connoisseurship, and here there was no equivocation."

The figure's blocky form and proportions, notably the relationship of the oversized head to its body, mirrors features in Edmondson's other standing ladies. As one expert observed, *Baptist Lady* is conceived as a series of juxtapositions, in which the rounded swell of the chest contrasts with the concave angularity of her dress, which billows out to form a triangular silhouette. And the sharp diagonal in the figure's back, which ascends in an "aborted zigzag" from the bottom up to the neck and culminating in the curvature of her head, is "classic Edmondson."

While mysteries over *Baptist Lady*'s provenance remain, the sculpture's artistic and physical properties speak to Edmondson's authorship of this endearing and unassuming piece. Based on the positive opinions of the specialists and its own extensive research, IFAR feels confident adding this long-forgotten work to the artist's oeuvre.

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NOTRE DAME: ICONIC CATHEDRAL; DISASTROUS FIRE

An *IFAR Evening*, September 9, 2019

The speakers, left to right: Nancy Wu, Michael T. Davis, Lindsay S. Cook, and George Wheeler.

SPEAKERS IN SEQUENCE:

MODERATOR: NANCY WU, PH.D.
Educator Emerita, Metropolitan Museum of Art; previously, Senior Managing Educator, Public Programs, The Cloisters, Metropolitan Museum of Art

MICHAEL T. DAVIS, PH.D.
Professor Emeritus of Art History and former Chair of the Medieval Studies and Architectural Studies Programs, Mount Holyoke College

LINDSAY S. COOK, PH.D.
Assistant Teaching Professor of Architectural History, Penn State University; Chair, the Digital Resources Committee of the International Center of Medieval Art

GEORGE WHEELER, PH.D.
Senior Research Scholar, Dept. of Scientific Research, Metropolitan Museum of Art; Senior Scientist, Highbridge Materials Consulting; Adjunct Professor, Univ. of Pennsylvania and Columbia University

HOST: SHARON FLESCHER, PH.D.
Executive Director, International Foundation for Art Research (IFAR)

EDITOR'S NOTE / INTRODUCTION

On September 9, 2019, not quite five months after the disastrous April 15 fire that engulfed and threatened to destroy Notre Dame, the beloved cathedral at the very center of Paris, IFAR devoted an *IFAR Evening* to the horrific situation. A sold-out crowd in New York heard medievalists, art & architectural historians, and a conservation scientist provide a history of the great cathedral over the centuries, its materials, the post-conflagration risks, and the uncertainties that still lay ahead. Would the cathedral, for example, be restored to its immediate pre-fire state (with its 19th century spire and materials) or benefit from an architectural competition to redesign the spire and roof with 21st century materials? Nothing was yet certain. The original program title included the words "Uncertain Future," but we have removed them now, as we know some answers.

IFAR intended to publish the edited talks soon afterwards. But our next *IFAR Journal* was already in production and Covid-19 intervened soon after. In fact, the pandemic prevented us from publishing at all for many months, and we were then obligated to publish our 50th Anniversary double issue. With the anticipated re-opening of the cathedral in 2024, however, we reached a now-or-never moment. This was an important program with distinguished speakers and extraordinary digital scans of the cathedral pre-fire, and we believed that it should be made more broadly available. With my expected retirement as Executive Director and *Journal* Editor-in-Chief, I decided to publish it now. We hope you agree with that decision.

Here, below, are the edited proceedings and the Q&A, with one exception. Noted scientist and stone specialist, George Wheeler, felt that too much had happened concerning his subject since the program, so his talk is not included. But he does participate in the Q&A. Please note that we intentionally kept some of the colloquial tone of the discussion. Also, please note that an insert on the next page contains some updates since the *IFAR Evening*.

NOTRE DAME UPDATES

Much has happened in the years since the April 2019 fire at Notre Dame Cathedral shocked the world, and also since the *IFAR Evening,* whose talks you are about to read.

At the time of our program, the extent of the damage to the cathedral—to the vaults, the stained glass, the limestone, and so on—was not known, and some of the discussion that evening revolved around that uncertainty. Immediately after the fire, President Emmanuel Macron of France announced an ambitious goal to complete the restoration in time for the Paris Summer Olympics in 2024. Many people thought that goal unrealistic, which has turned out to be the case, but not by much. All that the public knew at the time of IFAR's program was that this grand edifice, which had stood at the very center of Paris for more than 800 years, was in a precarious state.

Below are some of the post-IFAR program highlights:

- French Law no. 2019-803 dated July 29, 2019 and Decree no. 2019–1250 dated November 28, 2019 set up the public entity in charge of the funding, conservation and restoration of Notre Dame. The law, which has since had several modifications, was adopted by the French Senate and National Assembly, under the authority of the President of France. The money was designated exclusively for the conservation and (structural) restoration of the cathedral and the initial training of personnel.
- Close to a billion dollars (U.S.) was raised in a short period of time for restoration efforts. Although "ordinary" French citizens and people from around the world contributed, a large share of support came from two (rival) giants in the French luxury-goods industry: the Pinaults (François and his son, François-Henri) of Kering and Bernard Arnault of LVMH, who between them contributed approximately 300 million euros.
- There were many challenges and roadblocks, including lead contamination from the lead in the spire when it collapsed. There were also pandemic-related shutdowns. It took approximately two years to clean the toxic lead residue and debris and stabilize the building. Only then, could actual restoration begin (autumn 2021).
- A decision as to whether the cathedral would be restored to its pre-fire state or reconstructed along more modern architectural lines was made early on: it would be rebuilt as it was at the time of the fire.
- The cathedral's famous medieval stained glass windows withstood the fire and were preserved, as were the sculptures, many of which had been moved even before the fire, in preparation for planned renovations.
- The fire started in the attic area called "La forêt" (the forest), named after the 1,000+ large oak beams lining it. Despite the flammability, the decision was made to replace those oak beams.
- Approximately 1,000 tall oak trees (100–200 years old, but some even older) from forests throughout France were felled. Many were as tall as 60 feet; the largest was reported to be 85 feet.
- Architects Philippe Villeneuve and Rémi Fromont were charged with overseeing the reconstruction of the 19th century Viollet-le-duc spire and the wooden roof. Retired General Jean-Louis Georgelin was brought back from retirement to head the entire restoration project.
- On August 18, 2023, General Georgelin died at the age of 74 while hiking in the Pyrenees, doomed not to see the completion of his task. His name will be carved in the wood of the spire, in tribute.
- On December 8, 2023, as this *IFAR Journal* was in late stages of production, French President Macron announced that the cathedral would reopen one year from that date: December 8, 2024 (the feast day of the Immaculate Conception). Additional renovations to the exterior will continue after the reopening.
- The precise cause of the fire remains unknown. Arson and sabotage were ruled out early on. The general theory is that it was an accident, perhaps caused by a cigarette or a short circuit. One concession to modernity: a state-of-the-art fire protection system will be installed in the summer of 2024. There was neither a fire wall nor sprinklers before the fire.

—S.F.

INTRODUCTION

NANCY WU*

The Notre-Dame Cathedral in Paris is one of the most recognizable monuments in the public imagination. Situated at the heart of the city, it has witnessed, and at times suffered from, major historical events unfolding in front of its west façade **(FIG. 1)**. Throughout the Middle Ages, solemn processions have marched past its portals—the same portals whose many statues were damaged or removed by ill-meaning citizens during the French Revolution.

But the view of the cathedral from the south, across the Seine, solidifies the building's iconic reputation **(FIG. 2)**. Soaring from the crossing is the spire, whose delicate and slender silhouette juxtaposes and balances the robust stone towers of the west façade. The fateful fire on April 15 consumed the entire roof of the cathedral, and caused the spire to collapse **(FIG. 3)**.

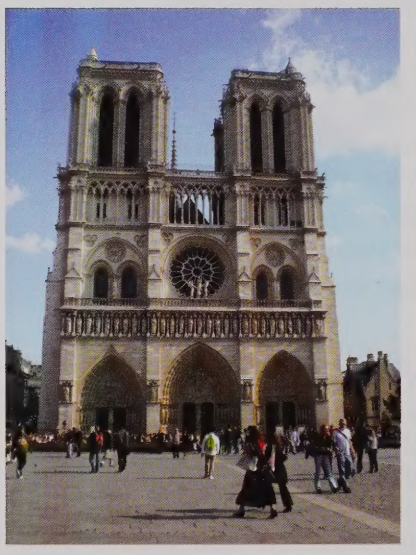

FIGURE 1. West façade of Notre-Dame Cathedral in Paris. Photo by Andrew Tallon. Image courtesy of the Mapping Gothic Project, Media Center for Art History. © The Trustees of Columbia University, 2011.

As we gather this evening, I think we all remember the initial disbelief seeing the roof engulfed in flames, and the collective gasp as the spire bent, fell, and crashed into the vaults below. As the fire continued into the evening hours, the stone glowed eerily against the night sky. How high must have been the temperature, we ask, to give the stone that red, hot look?

And now Notre-Dame is without its roof and its spire. Their absence changes drastically the contour we have come to associate with this building. For those of us who lived through 9/11, the sense of loss is similar to the unfamiliar skyline of downtown Manhattan after the fall of the World Trade Center.

FIGURE 2. View of the cathedral from the south. Photo by Andrew Tallon. Image courtesy of the Mapping Gothic Project, Media Center for Art History. © The Trustees of Columbia University, 2011.

FIGURE 3. Collapsing spire during the April 15, 2019 fire.

* Nancy Wu, Ph.D., is currently Educator Emerita, Metropolitan Museum of Art. At the time of the program, she was Senior Managing Educator, Public Programs, The Cloisters, Metropolitan Museum of Art.

FIGURE 4. Jean Fouquet (ca 1425-1478), *Hours of Etienne Chevalier,* "The Right Hand of God Protecting the Faithful against the Demons," 1452-60. Tempera and gold leaf on parchment, 7 ⅝ x 5 ¾ in., The Metropolitan Museum of Art, Robert Lehman Collection, 1975. 1.2490.

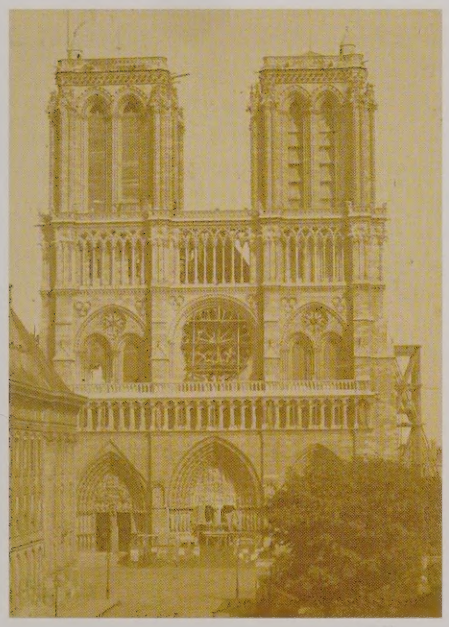

FIGURE 5. Bisson Frères (active 1852-1863), *Notre-Dame de Paris,* 1850s. The Metropolitan Museum of Art. 49.40.83.

We are not wrong to obsess over the spire — even though the one that collapsed was put in place only in the 19th century. Historians often use *this* image, from the *Hours of Etienne Chevalier* **(FIG. 4),** as documentary evidence of the original spire of the 13th century, which was removed during an extensive renovation in the late 18th century. As we see in this Bisson Frères photograph from the 1850s **(FIG. 5),** there was no spire between its towers. But very soon the spire was replaced, as part of a massive campaign to restore Notre-Dame. Here it is, appearing in this Baldus photograph taken in the 1860s **(FIG. 6).** And so the spire was not just there for its own sake. Its presence, and absence, have become integral to the history of the cathedral.

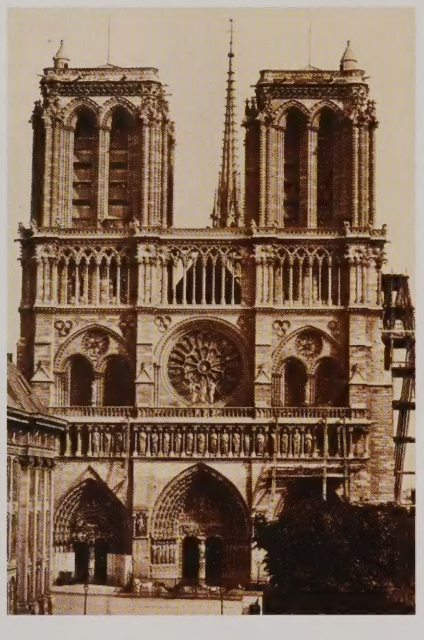

FIGURE 6. Edouard Baldus (1813-1889), *Notre-Dame (façade),* 1860s. The Metropolitan Museum of Art. 44.55.7.

As we know, just from daily wear-and-tear, buildings need constant maintenance, occasional renovations, if not major restorations. Indeed Notre-Dame, as a living monument, has undergone numerous transformations since the 12th century. Worse, if I may say so, approximately 13 million people every year visit the cathedral. We can only imagine what this incessant foot traffic does to the building. Little wonder that a well-publicized fundraising campaign was waged only a few years ago to repair the literally crumbling stones of the monument. In fact, a massive scaffold had been erected at the base of the spire as part of an ongoing restoration to address the building's deteriorating condition **(FIG. 7).** The April 15 fire caused the scaffold to buckle, much of it melted into the stone surrounding the hole created by the collapsed spire. I understand it's been challenging to safely extract the metal scaffold from the stone, given the tenuous condition of the remaining masonry.

FIGURE 7. Scaffolding from restoration prior to the fire.

"When visiting Paris in mid-July [2019], I witnessed the enormous effort that has been put into securing this fragile monument: the roof is completely covered; and with stained glass mostly removed, window openings are protected with what I call gigantic Band-Aids."

FIGURE 8. Efforts to secure the structure in 2019 post fire. Ph: Nancy Wu.

When visiting Paris in mid-July [2019], I witnessed the enormous effort that has been put into securing this fragile monument: the roof is completely covered; and with stained glass mostly removed, window openings are protected with what I call gigantic Band-Aids **(FIG. 8).** To protect the masonry, wooden centerings have been wedged into the flying buttresses, and fresh scaffolds now cover the façade of both transepts. While nobody knows how much time it would take to properly assess the damage, "creative ideas" for the rebuilding process have emerged in great numbers, some rather outlandish. There are designs that propose to replace the roof and spire with glass. Quite seriously, what awaits us is a series of interconnected questions: how to preserve Notre-Dame as a historical monument, what data exists to help with that effort, and before any rebuilding can be contemplated, how can its structural integrity be properly assessed?

We are very fortunate this evening to have three specialists to help address these issues. Michael Davis, Professor of Art History at Mount Holyoke College and a prolific author of Gothic architecture, will survey Notre-Dame's history and examine the complexity of deciding the future direction of its restoration. Lindsay Cook, of Vassar College, will share with us 3-D laser scans created in 2010 and 2012 by her predecessor at Vassar, Andrew Tallon, who died prematurely in 2018. Lindsay will discuss the kind of questions Andrew sought to answer by using that particular technology, and how new applications of the laser scan may prove crucial for rebuilding Notre-Dame. George Wheeler is Senior Scientist at Highbridge Materials Consulting, former Director of Conservation in the Historic Preservation Program at Columbia University, and former member in the Department of Scientific Research at the Met. As a stone specialist, he will examine the building's core material, limestone, its inherent properties, and the effects of heat and water that may lead to structural instabilities.

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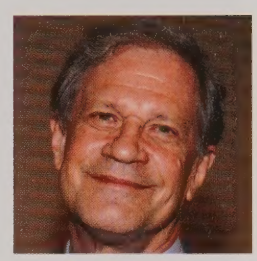
NOTRE-DAME, CATHEDRAL OF PARIS: A BUILDING IN TIME

MICHAEL T. DAVIS*



How many of us have stood against the fence in the park, the Square John XXIII, or on one of the nearby bridges to capture exactly this view of Notre Dame **(FIG. 1)?** In case you imagine that this is a phenomenon of our photographic culture, Jean Fouquet adopted the same vantage point for his scene of the Lamentation in the *Hours of Etienne Chevalier* six centuries ago **(FIG. 2).**

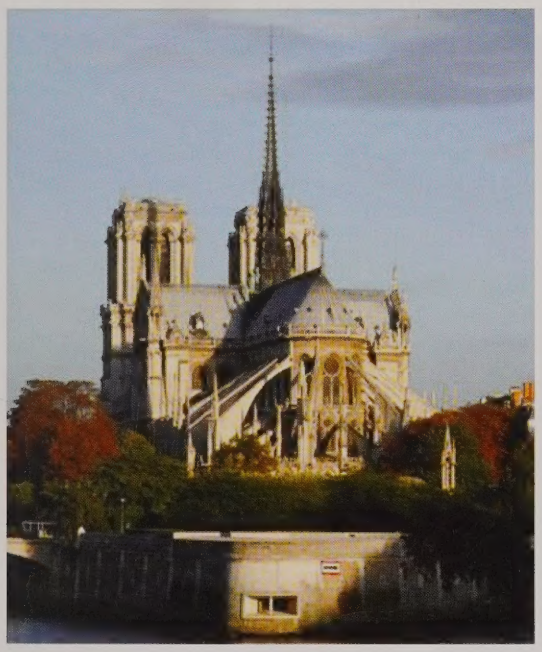


FIGURE 1. View of Notre Dame from the east. Ph. M.T. Davis.

But let's stop a moment and think about what we are seeing because it is unique. The chevet [eastern end] of Notre-Dame is composed of 12th-century walls, 13th-century clerestory windows, 14th-century chapels with their traceried windows and openwork gables, as well as the graceful arches of the flying buttress, all renewed in the 19th century restorations that resurrected the crossing spire. Miraculously, it all coheres, to my eye at least, as a formal, spatial, and structural whole.

Notre-Dame does not represent the singular, stable vision of a gifted builder or an inspired patron as do the Seagram Building or the Guggenheim Museum. Rather, it was the product of ad hoc responses to constant aesthetic, devotional, and stylistic developments. Unlike Laon, Chartres, or Reims that by and large followed a consistent design scheme from beginning to end, Paris surfed the waves of change during the century and a half of its construction. And this had an enormous (and I would argue undervalued) impact on contemporary architectural thinking.

FIGURE 2. Jean Fouquet, "The Lamentation," *Book of Hours of Etienne Chevalier,* 1452-60, ms. Fr. 71, fol.159. Tempera and gold leaf on parchment. 7 ⅝ x 5 ¾ in. Musée Condé, Chantilly.

* Michael T. Davis, Ph.D. is Professor Emeritus of Art History and former Chair of the Medieval Studies and Architectural Studies Programs, Mount Holyoke College.

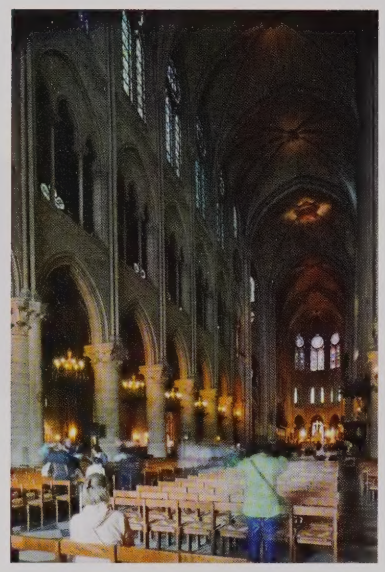


FIGURE 3. Interior of Notre-Dame showing four-story elevation.

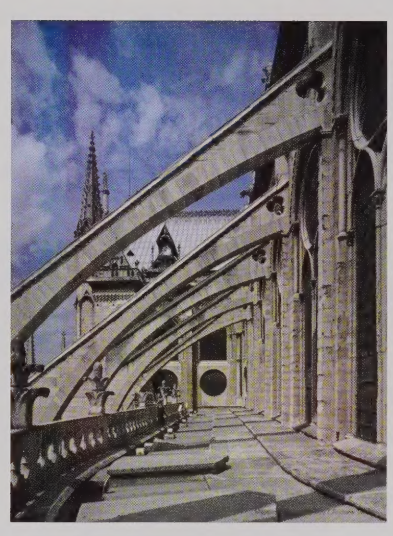


FIGURE 4. View of choir flying buttresses, south side.

*Ph. credit, Figs. 3, 4, 6 and 12B: Stephen Murray, Mapping Gothic Project, Media Center for Art History © The Trustees of Columbia University.

1. When the cathedral was begun in the 1150s, it offered a startling formulation of church design that fused reminiscences of the early Christian past **(FIG. 3)**—columnar supports and recalling the Roman basilicas of St. Peter or St. Paul—with an innovative structure composed of thin walls perforated by expansive openings (or more accurately holes linked by thin membranes of masonry) and ribbed vaults that were stayed by an external system of flying buttresses **(FIG. 4).** Thanks to the accumulated work of Robert Mark, William Clark, Stephen Murray, and Andrew Tallon, we can be confident that flyers [the sloping beams] were an integral element of the original design, not a later addition. This monumental edifice materialized the status of the bishop of Paris and cathedral clergy, the pretensions of the city as a "new Rome," and, no doubt, the aspirations of an emergent Capetian monarchy.

2. But about seventy years into construction, around 1220, a new great church template had emerged, exemplified by Chartres or Reims: a three-story elevation that evaporated into enormous clerestory windows. The consequences of Notre-Dame's flying buttresses were, to significant degrees, to blame for this simplified design. While the west façade was rising, itself a map of this lucid composition—a portal zone, the Gallery of Kings, and tower windows a reflection of the Chartrain formula—a major overhaul of the interior elevation took place. With an alteration of the gallery roofline, the original third-level oculi [circular openings] were erased and the clerestory, enriched by bar tracery, was expanded to fill the upper third of the elevation **(FIG. 5).** If not cutting edge, Notre-Dame 2.0 kept pace with the contemporary development of the illuminated church.

3. Meanwhile, at ground level, Purgatory was born. The bishop of Paris, William of Auvergne, was one of the central minds behind a comprehensive definition of the topography of the afterlife and its relation to devotional practice in which the living could act on behalf of the dead. This materialized architecturally in the insertion

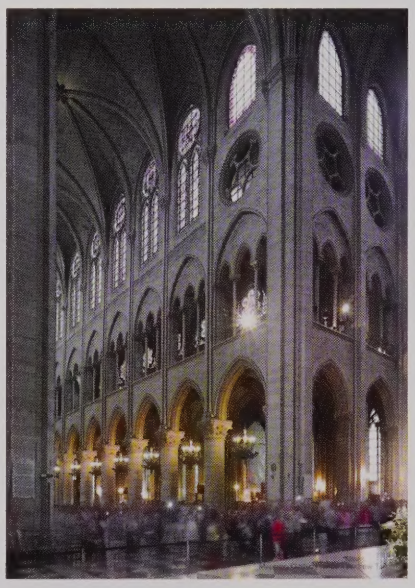


FIGURE 5. Crossing looking northwest showing erasure of oculi to accommodate expanded clerestory windows. Ph. credit: Andrew Tallon Mapping Gothic Project, Media Center for Art History © The Trustees of Columbia University.

FIGURE 6. View of nave chapels between pier buttresses, north side.* Ph. Stephen Murray, Mapping Gothic Project.

of chantry chapels between the cathedral's huge projecting buttress piers, beginning in the nave about 1230. Within these small spaces outfitted with an altar, individuals might endow anniversary services to lighten their own and their loved ones' penitential burden. It was an easy architectural solution: the 12th-century exterior walls were demolished and a new outer wall—not much more than a huge window above a masonry wainscoting—was built at the outer edge of the buttress **(FIG. 6).** Allow me to indulge my architectural historian self by drawing your attention to the brilliant handling of the interior junction of new and old fabric where 13th-century sheaves of taut shafts supporting the chapel arches and ribs were added to the 12th-century aisle *respond* [an engaged column that supports the arches and ribs of vaults] to form the new support **(FIG. 7).**

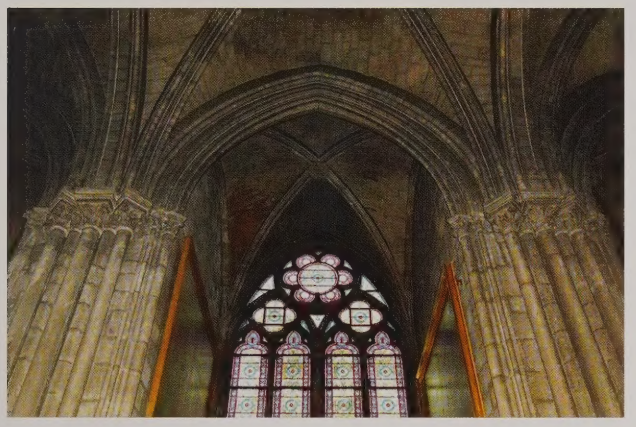


FIGURE 7. View showing interior junction of old and new construction where 13th-century shafts were added to the original 12th-century pillar of the south aisle of the nave. Ph. Mailan Doquang.

4. The addition of this necklace of chapels, which continued into the fourteenth century, triggered the rebuilding of the north and south transept façades to follow the expanded line of the exterior walls. Designed and built by the master masons Jean de Chelles and Pierre de Montreuil between ca.1245 and 1267, these lateral entries were showpieces of the up-to-the-minute rayonnant style: portal zones encased by laminated screens of gables, paper-thin walls assembled in networks of brittle sticks of tracery. Extended around the choir, this architecture echoed the opulent royal chapel, the Ste-Chapelle, transforming the cathedral into a shrine; an impossible earthly image of heaven, a palace of the Virgin, a vessel containing the body of God.

FIGURE 8. The timber framework (charpente) supporting the roof of Notre-Dame Ph. notredamedeparis.fr.

5. And all of this was crowned by the great *charpente* [the timber framework supporting the roof] **(FIG. 8).** Although Bishop Maurice de Sully had bequeathed 100 pounds for a lead roof in his will of 1196, most of the timber structure—*le forêt*—was rebuilt in the 13th century as part of the clerestory window campaign. At the same time, an elegant spire was added above the crossing, keyed into the roof timbers. Here we see it in a 1615 bird's eye view of the city **(FIG. 9).**

FIGURE 9. Matthäus Merian, Detail of Notre-Dame showing crossing spire, from *Plan de Paris, 1615.* Image: Wikimedia Commons.

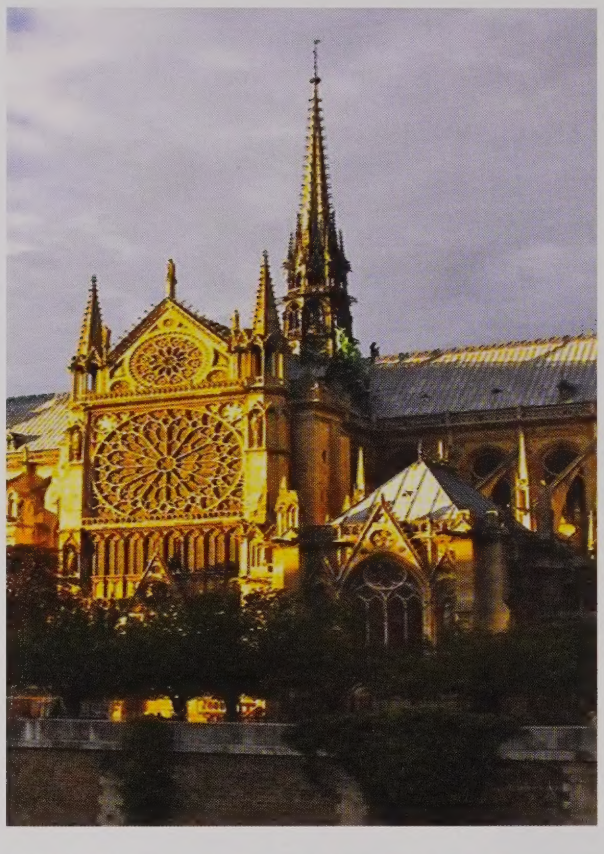


FIGURE 10. View of 1857 spire designed by Eugène Emmanuel Viollet-le-Duc (destroyed April 15, 2019). Ph. M.T. Davis.

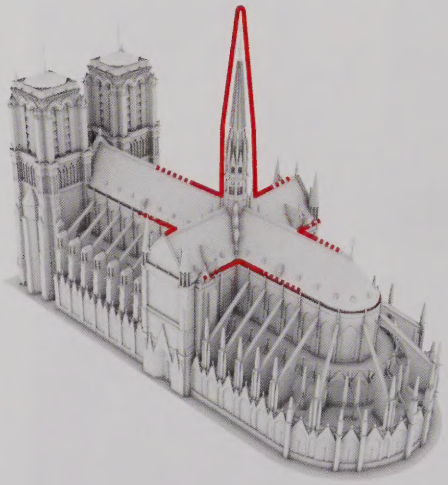


FIGURE 11. Reconstruction showing the spire and crossing where the fire broke out. Ph. *New York Times,* April 16, 2019.

> Dilapidated and unstable, it was pulled down in the late 1780s, but was reincarnated by Viollet-le-Duc's famous spire, designed in 1857, that perished on April 15 **(FIG. 10).**

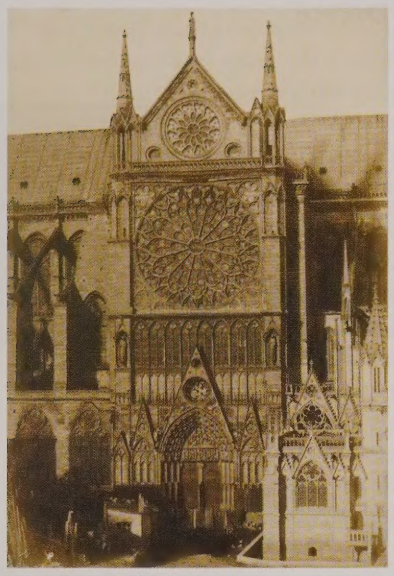
It was in this area of the building—the crossing—that fire broke out at shortly after 6 p.m. **(FIG. 11).** Because the area under the roof is essentially an uninterrupted attic space, the fire raced the length of the cathedral—east and west: we now know that the flames reached the interior of the north tower of the west façade. The crossing spire collapsed at around 7:50 p.m. but the stone vaults held, by all accounts containing the fire to the roof level and preventing lethal damage to the interior below. As a side note, it has been reported that firefighting efforts at York Minster [in Northern England], where the roof was ignited in a July 1984 lightning strike, were aided by the collapse of the wooden vaults of the south transept, giving the firefighters a clear and direct shot at the flames.

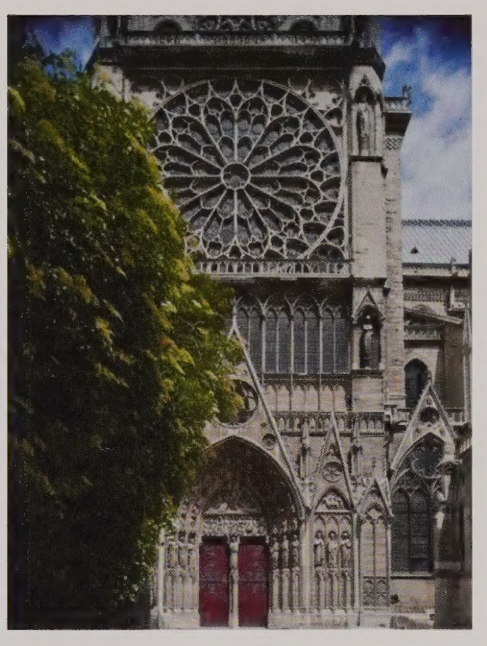
THE FUTURE RESTORATION

I hope this rapid survey has conveyed a degree of Notre-Dame's creative complexity, its character as a building that was not generated at a single moment but rose, in Marvin Trachtenberg's apt formulation, "in time" over a period of 700 years. This raises the question, which Notre-Dame should be restored? Viollet-le-Duc faced this same question in the 19th century when he discovered remains of the original four-story design. In reconstituting the 12th-century bays around the crossing, he created a building that never existed in the Middle Ages. He also rotated the south transept rose window 15 degrees as a stabilizing measure **(FIGS. 12 A** and **B):** should 21st-century repairs return the rose to its 13th-century pattern? And what of architectural polychromy: should the cathedral interior be repainted?

In another vein, but one that may color the critical evaluations that inform restoration decisions, Notre-Dame's variety has been lamented by more than one historian of Gothic Architecture: Louis Grodecki, while lauding Notre-Dame's technical achievements in his *Gothic Architecture,* wrote, "... we must emphasize that the influence of Notre Dame was negative [with] its four-story elevation, its numerous but low side aisles, and its complex division of poorly illuminated space ..."[1] Whitney Stoddard, in *Art and Architecture in Medieval France,* commented, "Unfortunately, Notre-Dame has suffered by substantial interior alterations and exterior additions," where "... drastic changes were made in the thirteenth century, alter-

[1] Louis Grodecki, *Gothic Architecture* (New York: Electa/Rizzoli, 1985), p. 38.





FIGURES 12 A&B. A) (above) South transept before the 19th-century restoration (Henri LeSecq, CNMHS, Arch. Phot., Paris/SPADEM); **B) (right)** South transept of Notre-Dame after restoration, showing the rose window rotated 15 degrees. *Ph. Stephen Murray, Mapping Gothic Project.

ing the original character of the cathedral."[2] Likewise, the authors of *Buildings across Time,* grudgingly admitted, "Although less pure than Laon, the cathedral remains an important monument of the period."[3] And Christopher Wilson in *The Gothic Cathedral* advises looking at Bourges to appreciate "how domineering this Notre-Dame's huge and beautifully ordered structure must have seemed to those who saw it rising in the later 12th and 13th centuries."[4]

Impurity, awkwardness, and confusion were not, I think, what medieval viewers saw. Sometimes master masons adopted the "whole package" as at Mantes, an elegant smaller version of Notre-Dame's 12th-century scheme. At Clermont-Ferrand, begun around 1248 and a masterpiece of rayonnant architecture, the connections are not obvious, but the Auvergnat cathedral is unthinkable without Notre-Dame and all of its additions.[5]

1. Clermont (I think) is the first great church planned from the outset with lateral chapels set between the buttress piers à la Notre-Dame.

2. The Clermont choir aisle piers are a refined variation of Notre-Dame's hybrid 12th-and 13th-century piers created by the insertion of chapels in the nave.

3. Clermont adopts Notre-Dame's new window pattern framed by strips of wall (at a time when window areas expanded to fill every inch of surface between the vault responds).

What the Clermont architect, Jean Deschamps, saw in Notre-Dame was not an incoherent architectural cafeteria, but the ingenious ability of its masters to reconcile forms and effects created by a living practice over (and in) time. The story of Notre-Dame opens the door to a different narrative paradigm than the model that plots prevailing narratives of Gothic architecture — one that is less linear, more unpredictable.

Perhaps the most evocative words on Notre-Dame — words that still capture our memory and visual experience of the cathedral — were written in 1323, by Jean de Jandun, a scholar at the University of Paris. His description careens from the 12th-century aisles and galleries ("the complicated grouping of lateral vaults both below and above"), to the 13th-century rose windows ("two similar roses facing one another, roses whose form gives the name to the fourth vowel"), to the 13th- and 14th-century chapels ("the dazzling splendor of such a belt of chapels"), ending in a sense of wonder: "In truth, I think that this church offers such a subject of admiration to those who regard it attentively that the soul will never tire in its contemplation."[6]

2 Whitney Stoddard, *Art and Architecture of Medieval France* (New York: Harper & Row, 1972), pp. 137–138.

3 Michael Fazio, Marian Moffett and Lawrence Woodhouse, *Buildings across Time: An Introduction to World Architecture* (Boston: McGraw-Hill, 2004), p. 234.

4 Christopher Wilson, *The Gothic Cathedral: The Architecture of the Great Church,* 1130–1530 (London: Thames & Hudson, 2004), p. 54.

5 For images and a virtual tour of the cathedral of Clermont-Ferrand, see: https://mcid/mcah.columbia.edu/art-atlas/mapping-gothic/clermont-ferrand-cathedrale-notre-dame

6 Jean de Jandun, *Tractatus de laudibus Parisius,* 1323.

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THE 3D LASER SCAN OF NOTRE-DAME

LINDSAY S. COOK*

Good evening, everyone. Before delivering my remarks, I wish to thank Sharon Flescher and her colleagues at IFAR for envisioning and organizing this splendid event, my fellow speakers for fleshing out the architectural history and material properties of Notre-Dame and contextualizing the April fire, and especially Marie Tallon for giving me her blessing to speak about her late husband's research after his untimely death in 2018 **(FIG. 1)**.

The gravity of certain days in history may be judged by the fact that it is possible to remember—or even hard to forget—exactly where you were when that event transpired. April 15, 2019 is one such day, seared in my memory, as I trust it likewise is for many of you. I will not soon forget the sensation of standing before my students, moments before the start of my medieval architecture class that spring afternoon, when one of them looked up from his glowing iPhone screen and asked, "Have you seen Notre-Dame?" I laughed. "I know, wasn't it amazing?" I responded, referring, for my part, to the incredible images, published just days before, of the removal for conservation of the monumental copper statues of the apostles from the base of the 19th-century spire **(FIG. 2)**. We had devoted an entire class period to Notre-Dame of Paris about a month before, and I had told my students to keep an eye out for news about the restoration project that was just getting underway. The student, incredulous, shook his head. "No, no, the building's on fire." It was 7:30 p.m. in Paris at that point, and news of the blaze was breaking, about an hour after the first internal alarm had sounded and been briefly misinterpreted and a little more than 30 minutes after the fire department had been summoned. Somewhat confounding to me in retrospect is the fact that my reflex that afternoon was not to scrap the syllabus and turn on a live stream; it was, rather, to teach the class I had prepared, on Late Gothic architecture. For the next 75 minutes, we visited virtually buildings in Rouen, Bristol, Venice, Prague, and, yes, Paris—although not Notre-Dame, but rather Saint-Eustache—and made only passing reference to the Notre-Dame fire. At the end of class, I emerged from the lecture hall and returned to my office for office hours. At that point, I searched furiously for the live-stream with the "best"—or, I should say, most horrifying—angle. There I sat in

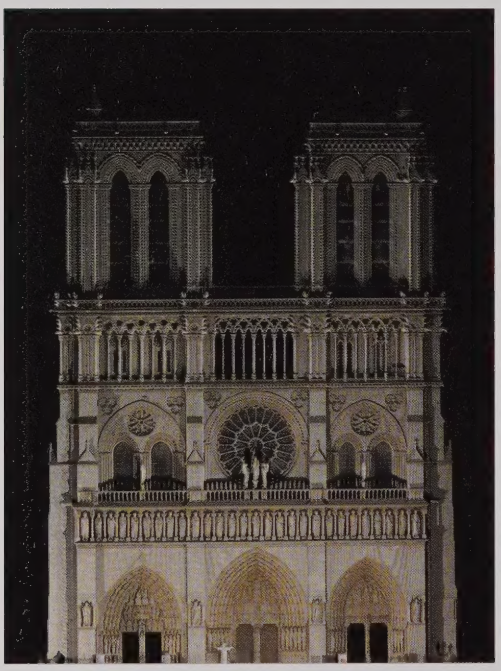

FIGURE 1. View of the west front from Andrew Tallon's 3D laser scan of Notre-Dame.

FIGURE 2. Copper statues removed from the base of Notre-Dame less than one week before the fire.

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my traceried, Gothic Revival office, with a steady stream of students and colleagues, all transfixed by the sight of the flames lashing the woodwork, melting the covering of both roof and spire, and weakening the masonry. Eventually, text messages and phone calls started to pour in from colleagues and friends. Based on their reactions, it seemed as if someone had died, even though—thankfully—the blaze was tamed and the majority of the masonry structure saved without any loss of life.

Yet one death has, for good and for ill, become intertwined with the Notre-Dame fire—namely, that of the late medieval architectural historian, longtime Vassar College art history professor, and my own undergraduate mentor, Andrew Tallon. Due in large part to one stray tweet, a narrative emerged in the news media shortly after the Notre-Dame fire was extinguished that a laser scan made by Andrew Tallon would be helpful in the restoration of the cathedral. To my mind, the absolute certainty of the messengers that this data would definitely be useful to the *architecte-en-chef* initially struck a false note, and the notion that the existence of a computer file could somehow soften the blow of the death of a promising scholar seemed somewhat ghoulish. Yet there is a kernel of truth in this story, and it is that kernel of truth I would like to unearth this evening.

In the years 2010 and 2012 **(FIG. 3),** with the financial backing of the producers of a documentary eventually broadcast on the French arts and culture television station ARTE as "Les cathédrales dévoilées," or "Cathedrals, Unveiled," and with technical assistance from several subcontractors, Andrew Tallon used a laser scanner manufactured by Leica Geosystems to produce a full laser scan of Notre-Dame of Paris, from pavement to spire. In a related PBS special, called *Building the Great Cathedrals,* Andrew Tallon explained the mechanics of laser scanning in his characteristic way with a blend of technical language and a heavy dose of Midwestern charm bordering on folksiness (I say this fondly, as a Midwesterner myself): "[The laser scanner] sends a little laser beam out from its eye, and it measures a thousand times a second the distance between itself and whatever it's hitting, and so, as it slowly pans across the wall, it's shooting this laser out and taking a whole series of measurements, which are then represented in three dimensions as a series of X-Y-Z coordinates." Here, you see the laser scanner in action in 2012, scanning the main façade, or western frontispiece, of Notre-Dame of Paris **(FIG. 4)**.

FIGURE 4. Laser scanning the west front of Notre-Dame.

Laser scanning is an efficient means of measuring an entire edifice, resulting in a mass of data known as a point-cloud. That dataset may then be "sliced" into smaller pieces and examined more closely using analytical software like Cloudcaster, Cyclone, and Vectorworks **(FIG. 5).** While this data has become a priceless record, digitally preserving the cathedral in its state prior to the conflagration, Tallon's own reasons for employing this technology in 2010 and 2012 were entirely different. The primary reason he wanted a laser scan of Notre-Dame of Paris was to understand more fully the nature of Gothic structure and to pinpoint structural anomalies in the cathedral. He was as interested in irregularity as he was in regularity.

The most significant result from this approach taken at Notre-Dame led Andrew Tallon to confirm Stephen Murray's hypothesis that single-span flying buttresses had been planned from the outset of construction around 1160, not added after the fact as a reaction to structural concerns, as some scholars had posited.

FIGURE 3. Andrew Tallon and team laser scanning Notre-Dame.

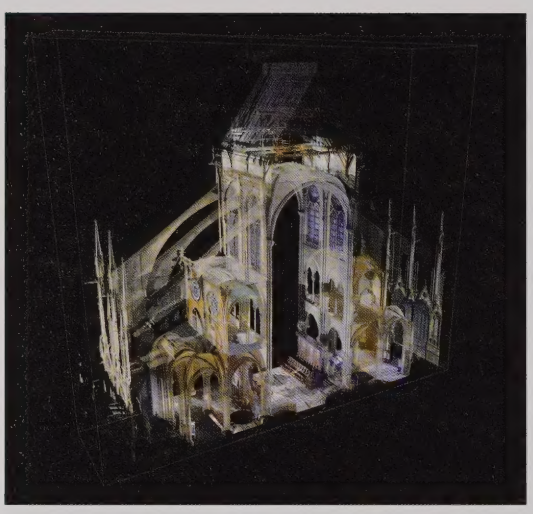


FIGURE 5. View of two choir bays from the 3D laser scan of Notre-Dame.

FIGURE 6. Choir section from the 3D Laser scan.

In the hypothetical reconstruction published in Alain Erlande-Brandenburg's 1997 monograph, for example, the cathedral's upper walls appear unsupported by flying buttresses in the initial version of the Gothic building. According to this hypothesis, the flying buttresses were added later on, in response to structural problems. If this hypothesis were correct, then we would expect the upper walls of the choir to splay out at the top, resulting from the thrust of the high vaults before the flying buttresses were added. On the contrary, the 2010 laser scan showed that the walls were more or less perfectly straight, or in plumb, and thus must have been supported by flying buttresses from the outset **(FIG. 6)**. That is, the distance between the walls remains consistent, whether that distance is measured closer to the ground or closer to the high vaults. This finding suggests that flying buttresses of one kind or another have always supported this part of the cathedral, and Tallon shared the view with his teacher Stephen Murray that the form of those buttresses always looked more or less the way they do now.

Some of Andrew Tallon's findings were published in the 2013 book he co-authored with Sorbonne art history professor Dany Sandron, entitled *Notre-Dame de Paris: neuf siècles d'histoire.* A new, slightly revised French edition of this book was published mere days after the 2019 fire. And in spring 2020, Penn State University Press published my English translation of that latest French edition under the title *Notre Dame Cathedral: Nine Centuries of History* **(FIG. 7)**. The laser scan of 2010 and 2012 is at the core of this book, in the form of a series of hypothetical digital reconstructions of various moments in the architectural history of the cathedral, all of which were created based on the laser-scan data.

For instance, the laser scan served as the basis for a new plan of the cathedral, in what would be fair to call the first accurate plan of the building **(FIG. 8).** For generations, plans of Notre-Dame were "tidied up," or "corrected" to appear more regular than the building actually is. In reality, the plan is far more idiosyncratic. Here, we see a slice of the laser scan from the level of the high vaults **(FIG. 9A).** In this view, the plasticity of the vault ribs is particularly apparent. A slice capturing the lower vaults of the nave aisles and ambulatory was also needed to draft a new plan **(FIG. 9B).** The finished plan fused together the two slices I have just shown you.

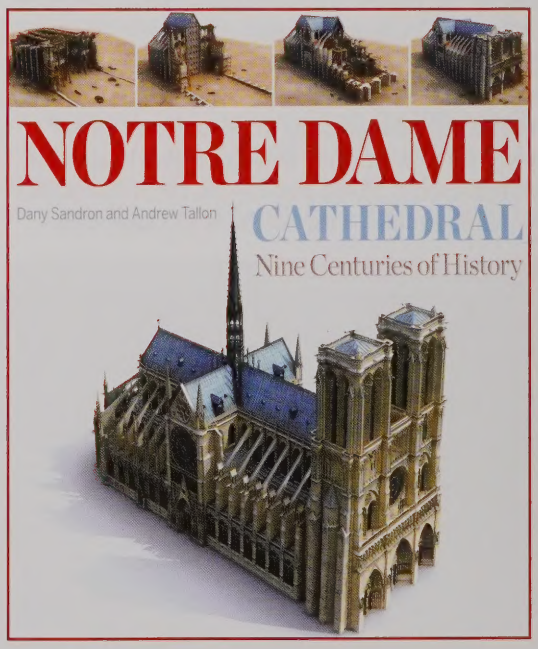


FIGURE 7. Cover of Professor Cook's English translation of the book by Dany Sandron and Andrew Tallon (Penn State University Press, 2020).

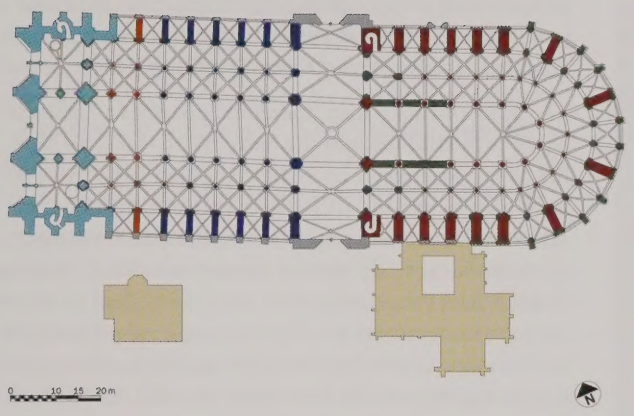
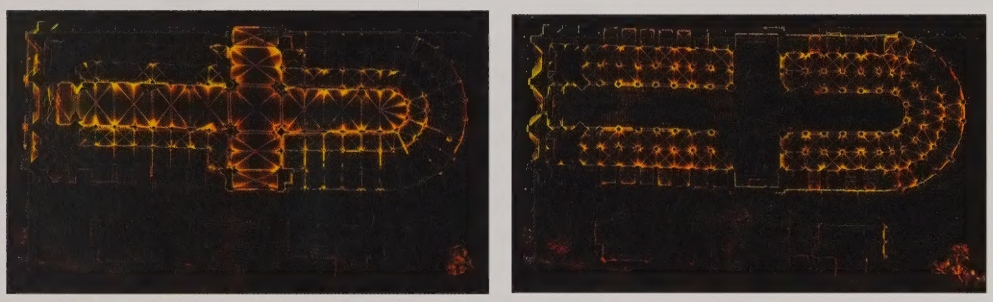


FIGURE 8. Paris, Notre-Dame, ground plan.

Nowhere is the cathedral's irregularity more visible in the resulting plan than in the nave piers, represented on the plan as dark blue circles inscribed within squares. I invite you to select one of these dark blue circles, and use your imagination to project a straight line out from the center of that circle and across the nave. Does your imaginary line hit the center of the blue circle at the opposite end of the nave? Not quite, right? As you will have noticed, each pier of the south nave arcade is positioned slightly to the east of the corresponding pier of the north nave arcade. Even more remarkable than these idiosyncrasies in the nave is the perfect regularity of the analogous supports in the choir.

Clearly, the laser scan effectively captured what was *there* when the scan was made in 2010. In addition, the scan was the basis for a whole series of digital reconstructions reimagining historical states of the building. The hypothetical reconstructions published in Sandron and Tallon's book were all created by the graphic designer Laurence Stefanon, who layered appropriate textures on top of the laser-scan data, as if it were skin stretched over a skeleton. As accurate as the measurements of the underlying structure are, these reconstructions also reflect specific scholarly points of view. For instance, in the hypothetical reconstruction of the 1177 state of the cathedral, we find single-span flying buttresses, much like the ones rebuilt later on, yet more simply ornamented. Along the same lines, brightly-colored paint adorns the sculpted surfaces of the western frontispiece, from the three portals to the Gallery of Kings, in the digital reconstruction of the 1245 state of Notre-Dame **(FIG. 10).** And the space between the nave buttresses has been filled in, transformed into a series of chapels. This rendering is also conjectural in parts. Since few traces of the 12th-century Notre-Dame transept façades remain, the north transept façade visible here is based upon the façade of a late-12th-century abbey church. Keep your eye on that lateral



FIGURES 9 A&B A) Plan at the level of the high vaults from the 3D laser scan; **B)** Plan at the level of the aisle vaults from the 3D laser scan.

FIGURE 10. Hypothetical reconstruction of c. 1245 state of Notre-Dame, produced by the graphic designer Laurence Stefanon based on the 3D laser scan.

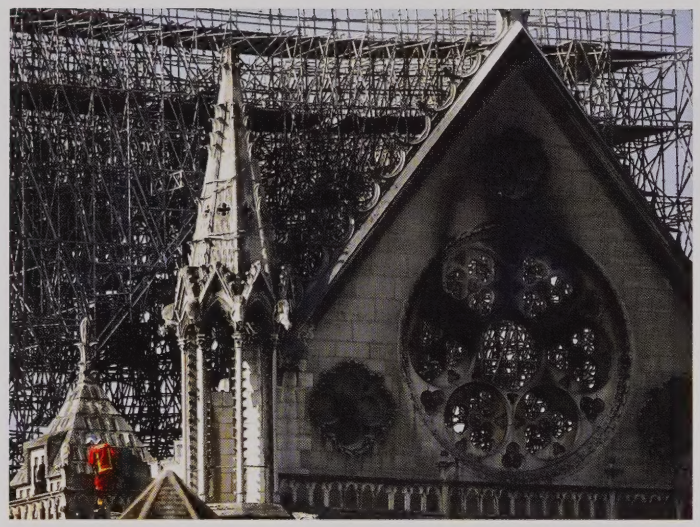


FIGURE 11. Summer 2019 post fire photograph with the gable of the north transept not enclosing a wooden roof for the first time since it was added in the mid-13th century.

façade as we flash forward to around the year 1300. Here again, we find the cathedral in flux, with gabled cladding affixed to the exterior envelope of the cathedral and lofty pinnacles reinforcing the buttress uprights. These three visual reconstructions have, I hope, given you a clearer picture of some of the applications Andrew Tallon envisioned for the laser scan during his lifetime.

Of course, the Notre-Dame fire has brought to the fore new applications for the laser scan of Notre-Dame, originally gathered for an entirely different purpose. What new applications for this technology has the fire presented? With a margin of error of only 5 mm, the scan is an incredibly accurate digital record of the cathedral as it stood before the fire. In his chronicle of the blaze *Dans les flammes de Notre-Dame,* published in June 2019, journalist Sébastien Spitzer presents a blow-by-blow of the emergency response. He specifically addresses various technologies, from pen-and-ink drawings to drones, employed the night of the fire to monitor the efficacy of the fire-fighting efforts. Notably, Spitzer writes that around 9:30 p.m., dozens of targets were placed on the western frontispiece and transept façades to enable crews to use laser measuring devices to monitor the structural stability of the cathedral, particularly its north transept façade.[1] This course of action signaled that first-responders feared for the structure of Notre-Dame. These fears have not dissipated in the subsequent weeks and months.

In early May 2019, once the dust had settled, the company Art Graphique et Patrimoine conducted a new, complete laser survey of Notre-Dame.

The 2010 and 2012 scan, therefore, provides a "snapshot" of the cathedral prior to the blaze. With this scan serving as the baseline, it could be compared to the May 2019 laser scan to identify differences between them, before and after. These differences would indicate movement in the building and pinpoint areas of structural concern. If this initial comparison were to indicate areas of stress, additional laser surveys could be conducted periodically in the future to monitor the situation. Here, we see a post-fire photograph of this zone **(FIG. 11),** with the gable of the north transept façade not enclosing a wooden roof for the first time since it was added in the mid-13th century.

Monitoring the movement of surviving parts of the cathedral is one thing, but what about the parts of the building that were lost entirely? As we know, the spire became engulfed in flames, its lead covering melted, and its desiccated, blackened wood core crashed through the crossing vault **(FIG. 12).** The most dramatic application of the laser scan would be for *architecte-en-chef* Philippe Villeneuve to use the 2010 and 2012 scans in his designs for the restoration. A bill introduced in the French senate last spring and, after several revisions, signed into law at the end of July 2019 by French President Emmanuel Macron as Law 2019–803, led several senators to add language stipulating that the new cathedral must take the same form as the version that stood on the plaza immediately before the fire. While this verbiage did not

FIGURE 12. The spire engulfed in flames; its lead covering melted and timber framework about to crash through the crossing vault.

1 Spitzer, *Dan les flammes de Notre-Dame* (Paris: Albin Michel, 2019), 165, 193.

ultimately make it into the text of the law, Philippe Villenueve has indicated that he will restore the spire "*à l'identique,*" identically. Whether you are relieved by this likely course of action or feel it is a missed opportunity for innovation, it does present the intriguing possibility that the laser scan could be helpful in this process. For the spire, in particular, the laser scan could be of some use.

The utility of the laser scan will be far more limited with respect to the restoration of the roof. While the laser scan could be helpful in recreating the roofline, the scan of the wooden roof trusses will be of less importance to the restoration effort, as the new roof will almost certainly be made of a material more fireproof than wood.

As the conservation and restoration of Notre-Dame unfolds, there are numerous ways to follow this story and stay engaged with the monuments of medieval France.

First of all, I urge you to read more scholarship, not only news stories. Dany Sandron and Andrew Tallon's book is a short, accessible, beautifully-illustrated synthesis that presents the current thinking on the cathedral. If you are interested in a deeper dive, the scholarly articles about Notre-Dame authored by Caroline Bruzelius, Bill Clark, Michael Davis, Stephen Murray, Marvin Trachtenberg, and Stefaan Van Liefferinge in the 1980s, 1990s, and 2000s are indispensible. If you have French, a whole world of literature will open up to you, as will the website of the newly-formed group of international scholars known as Scientifiques Notre-Dame. The resources available there, completely free and open to the public, are generally excellent, although not peer-reviewed.

Explore, too, digital resources documenting earlier states of Notre-Dame, including the website Mapping Gothic France, the Mellon-funded field research project that gave me my start, devised by Stephen Murray, Andrew, Tallon, and Rory O'Neill; the new panorama tour of Notre-Dame mounted by the Media Center for Art History at Columbia University; the recent Getty Iris feature, presented in conjunction with a Getty exhibition; and the online exhibition of historical photographs presented by the Conway Library of the Courtauld Institute.

Perhaps most importantly, follow closely the conservation and restoration efforts, which will likely stretch far into the future, beyond the overly optimistic estimate of five years initially promised by the President of the Republic. Teaching in Paris this past summer on the Left Bank, I chose to live on the Right Bank specifically so that I would pass by the cathedral on my morning commute. As a result, I witnessed the ever-changing face of the consolidation effort. In some cases, these stabilizing maneuvers mirror to a great extent the medieval construction of Notre-Dame. Much of the formwork recently installed to cradle the flying buttresses, for instance, resembles the formwork used to construct the great Gothic cathedral in the 12th and 13th centuries and to restore it in the 19th century. On your next trip to Paris, take the time to get as close as you can to Notre-Dame and check in on the status of the project.

In the meantime, visit other Gothic sites in France. As the late art historian Michael Camille famously wrote in the opening pages of his posthumously-published book *The Gargoyles of Notre-Dame,* "There are many churches dedicated to Notre-Dame, but there is only one Notre-Dame de Paris."[2] But there are equally—if differently—impressive monuments throughout the country awaiting your visit: the cathedrals of Bourges, Chartres, Reims, Amiens, Beauvais, and Clermont-Ferrand all have something to offer, and, more than ever, we must not take these hulking structures for granted.

Finally, we might put this loss—this very real loss—in perspective. For quite some time after the fire, I agonized over the fact that Notre-Dame would never again be the same, until one sweltering August day, shoulder to shoulder with hundreds of others ascending the steps of the Acropolis and passing through the columns of the Propylaea, it dawned on me that few people visit the "sacred rock" to see intact structures—with the exception of a handful of disgruntled Trip Advisor reviewers, one of whom referred to the Athenian Acropolis as "an overrated … construction site." Similarly, the draw of Notre-Dame of Paris was never primarily its completeness. We might all take some solace in the fact that the virtues of this structure do remain, even if they did not escape the fire completely unscathed, or are currently encased in what look for all the world like rolls of oversized Saran wrap and a series of colossal umbrellas.

Eventually, Notre-Dame's vaults will be repaired, and its roof and spire will be reconstructed. Some years from now, the cathedral will reopen to the public, looking more or less like it did before. And in the interim, we have the point-cloud data, a precious digital record of the Notre-Dame we all knew, a ghost of what was, and a promise of what will be.

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2 Camille, *The Gargoyles of Notre-Dame: Medievalism and the Monsters of Modernity* (Chicago: University of Chicago Press, 2009), ix.

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NOTRE DAME: ICONIC CATHEDRAL; DISASTROUS FIRE

Q&A

Q **Nancy Wu (NW):** George, you spoke about using models to assess the damage, but a visual assessment would also be important. How do the two work together in an ideal situation?

A **George Wheeler (GW):** Referring to Lindsay's comment about Andrew Tallon's scanning, to have 5 mm of resolution is really high for such a large structure. So, using that to compare stone would be very helpful for a structural analysis. Visual analysis probably reveals more of what's happened on the surface. You can't really assess the strength of a material just by looking at it. So, something like what our French colleagues are very experienced with, using ultrasonic velocity to assess the strength of a material, which is an indirect but useful method and a good first pass.

Q In terms of the destruction, is the fear that the stresses are so interrelated that if you lose one element of the stonework, there could be a ripple-down effect?

GW: You mean losing one stone would then have a cascading effect?

Q Yes, sort of 9/11 style.

A **GW:** At this point, part of the miracle is that hasn't happened. We don't see major displacement of stone to the degree that there's a loss along what is now an existing continuing rib. Again, where we do have losses is in the crossing. There are basically free ends of the vaults that could fall. I don't think that will cause the section of the vault between the ribs to collapse, but I also don't believe it will cause the rest of it, cascading over to the other ribs, to fall.

A **Michael Davis (MD):** If I might address that question. History can be a solace, as well. For example, with the church of Saint-Aubin in Tourouvre, which was begun in the 1260s, a nearby community of nuns who were upset to see the church rise on their land that had been appropriated by the Pope to build the church, tried to burn the church down in 1266. If you go to Saint-Aubin, you can still see traces of scorched, reddened stones. Evidently, although the fire damage was presumably fairly severe, this held for 700 years until the 19th century when the building was restored and the restorers reported that there were parts of the stones that had obviously been damaged in the fire that literally fell to pieces, fell to dust in their hands when they tried to remove them. I have to give a shoutout as well to William of Sens at Canterbury Cathedral where, after an 1174 fire had damaged the choir of the Romanesque building, he went quietly about his business of inspecting the building. The community of monks hoped that they could essentially just repair it, but he waited until the monks were feeling a little bit better and perhaps a little bit hopeful about the scale of repairs to say "No, no. The building is too badly damaged, the stone is too weakened, and we are going to have to essentially take the building down and start from the ground up again."

Q In terms of prevention, is anything being done to remove the timber that supports these roofs?

A **LC:** I would say no, because they're magnificent spaces and we wouldn't want to lose them. But on the other hand, what the Notre Dame fire has presented and what became very clear as I went through the literature that's been published since April [2019], is that there was no fire suppression system in the forêt at Notre Dame for the very reason that they didn't want to destroy it if there were a false alarm. I hope that this has given pause to that approach. Potentially, there could be some way to get around that and have a system that could help to slow things down at the very least. The fact that there were no sprinklers in that space, for instance, meant that this was left to burn for a very long time before it was caught.

Q **GW:** I have a question for all three of you, as you've examined a lot of these historic wooden roofs. It was reported that the beams of Notre Dame were also treated with creosote as a biological suppressant, which, of course, would increase its flammability. Is that true in many of the other structures as well?

A **NW:** I cannot answer your question directly, but I want to mention that every single beam of the forêt of Notre Dame was an individual oak tree, so it really was a work of art and engineering wonder. I think that, in part, explains why there was resistance to installing a fire suppression system. There was also the concern of mold,

and to expose wood to water is never a good thing. I have worked for a long time on Reims Cathedral, which was bombed with over 700 shells by the Germans during the First World War, causing the crossing vault to collapse, just like at Notre Dame. The west façade of the cathedral, at the time, had scaffolding, and the scaffolding caught fire. So, after 20 years of restoration and repair between the two world wars, when you go to Reims today, if you walk through the west façade and turn immediately back to look at the reverse of the west façade, you will see nothing but evidence of fire damage. The stone remains pinkish, spawling, in a very sad state. But what actually happened was that one of the enormous crossing piers, as large as a quarter of this stage, sustained so much damage from a collapsed crossing vault that the restoring architect actually injected concrete into the center of that pier and then restored it from the outside. So, when we visit these monuments today, we should not be misguided by the surface appearance. The reverse of the west façade of Reims Cathedral may look scary and damaged, but obviously the assessment was made that that damage was nothing compared with the damage of the crossing pier that needed a concrete core.

Q There is a long history of fire damage to historic structures and museums, including in modern times, the fire at MoMA in the 1950s. The problem that we face every time is planning for what is likely to happen during renovation and construction. We have not yet learned that is the most vulnerable time for these structures. Information should be gathered during this project to chart not only what's going on now but what caused it, because we need to stop it. There are dozens of these, and to keep doing this without trying to stop it the next time is really outrageous.

A MD: You can certainly add the Glasgow School of Art to that. It was just nearing the completion of a thorough renovation. Again, restoration as the prelude to destruction.

Q I'd like to learn more about the uncertain future. Perhaps Lindsay could tell us who is going to make the decision about the cathedral, whether it's the architect, or a committee, or the Church, or the city of Paris, and what kind of process is in place to make that decision, or is it just going to be sprung on the public?

A LC: It will mostly be the architect in charge, that is to say, Philippe Villeneuve, and that's going to be a process that also involves others, hopefully, including scholars. Initially, President Macron wanted to reassure the public and push ahead, saying there was a bright, new future for Notre Dame when he suggested there would be a competition for the redesign of the building. My initial reaction was that there was no way on earth that's going to happen, because it's just not the way it's ever happened in France with these things. It's a very traditional profession, and that's why I was suggesting that it's likely the cathedral will eventually look very similar to the way it did before.

Q: Notre Dame presents a great opportunity to do a fine art analysis of the entire structure, including the vaulting, so that problems will not occur for the next several hundred years. Can we assume that such an analysis is being done? And, as Nancy Wu alluded to, will there be replacement with structural steel?

A GW: I agree, of course, it's a great opportunity, and our colleagues in France are beginning to explore this. What sometimes happens is that the analysis is accurate and very good, but missteps happen with the implementation. Those missteps are usually the result of over-engineering the solution to the perceived problem. It's not that the problem is not accurately stated, but because of the culture of engineers, both in Europe and the United States, to be concerned with safety, there's usually a good deal of over-engineering in the solutions. This includes what happened at the Basilica of San Francesco in Assisi, where the concrete reinforcements caused that building to be so stiff that as soon as that earthquake hit in 1997, the structure just collapsed. So, there's both some humility about what the buildings are telling us, as well as pulling ourselves back a little bit from a modern engineering solution. In our analyses we sometimes give too much respect to our elders and sometimes not enough.

Q Can somebody address the lead remediation that will need to take place? I understand that when the lead roof melted, it caused a lot of pollution, so to speak. What's being done about that?

A GW: A couple of important points. When lead melts, it doesn't become any more problematic than when it was there before. So, what's happened with lead historically and over centuries is that the surface converts basically to lead white paint, lead hydroxide and lead carbonate. That material got flaked off in the fire into very tiny particles that have covered virtually every surface. It's the same problem we have with lead paint in buildings in Brooklyn, and the same sensitivities for children, pregnant women, etc. I don't know what's being done with remediation. I do know that my colleagues who have gone into the building are wearing Tyvek suits and respirators, and they take showers when they come out of the building, which, as Lindsay was saying to me earlier

this evening, wasn't happening in the first few weeks after the fire. The other issue is how far did that extend beyond the building footprint. They realize it's a significant problem.

A LC: To the extent that they paused the consolidation efforts for a while over the summer, but then eventually the core emergency teams had to resume work because there were still structural concerns.

A MD: As George said, this is a problem of great concern in the schools of the Île de la Cité and in the surrounding neighborhoods where the dust has spread.

Sharon Flescher (SF): That was a good question to end on. It was one of the first questions I asked the speakers when I spoke with them on the phone. I was troubled about the lead issue as well, living in New York and recalling all the post 9/11 issues that arose unexpectedly. I want to thank everyone for attending, but, most of all, I want to thank our terrific speakers for providing an incredible overview—historically, architecturally, and materially—of this world treasure, this world heritage site. It's not just Parisians to whom it belongs. That's why we're all interested.

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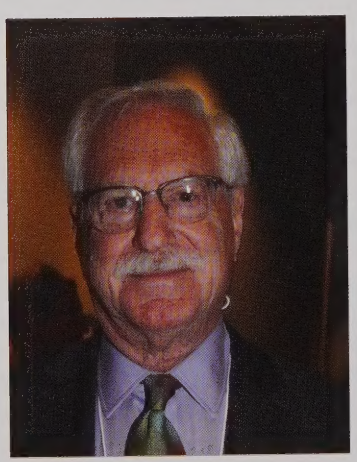
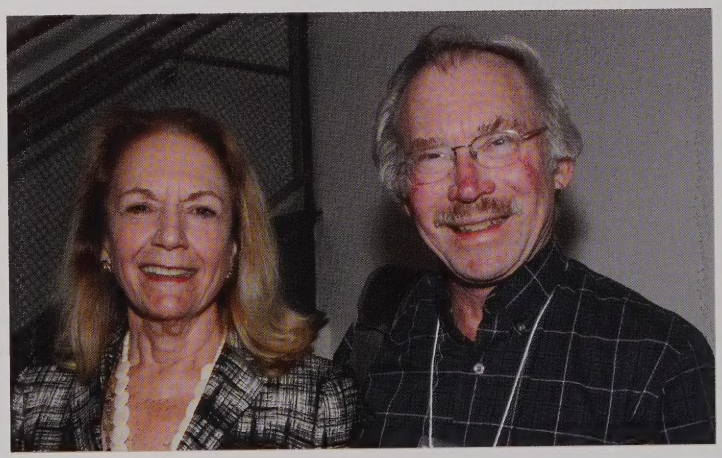
SCENES FROM AN IFAR EVENING

George Wheeler, Lindsay Cook, Yiannis Avramides and Helen I. Jessup.



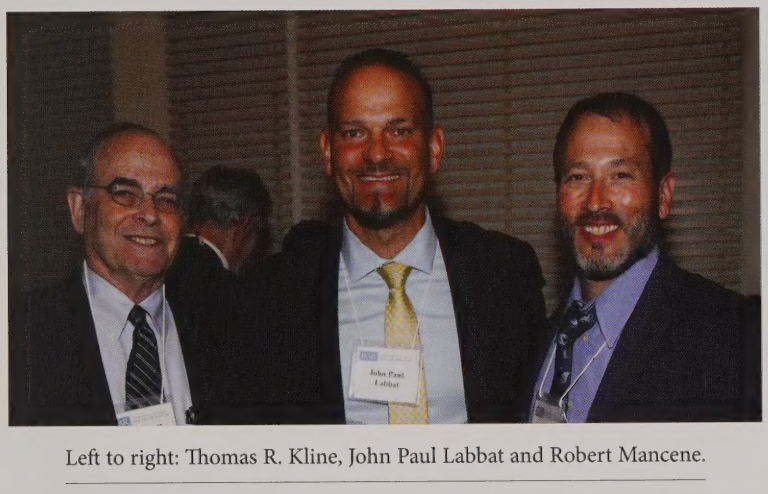
Olivier Bernier.



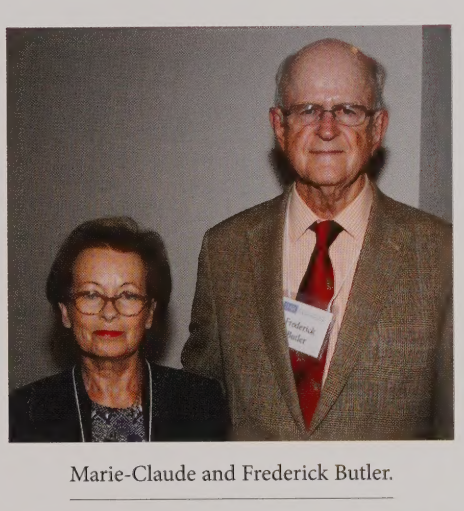
Rochelle Ohrstrom and Nick Artim.

Credit for these photos and all other images of speakers and guests at this program: Steven Tucker.

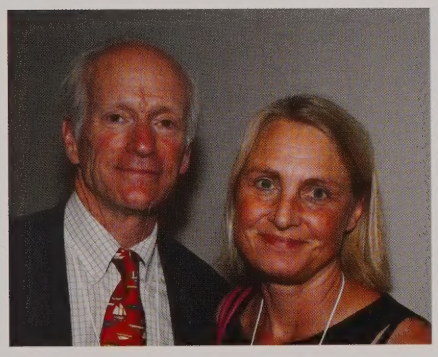
NOTRE DAME: ICONIC CATHEDRAL; DISASTROUS FIRE



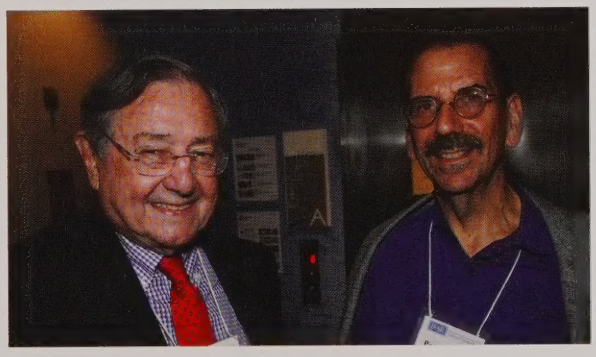
Left to right: Thomas R. Kline, John Paul Labbat and Robert Mancene.



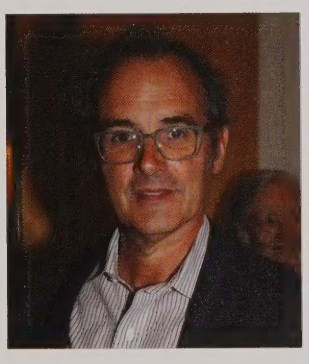
Marie-Claude and Frederick Butler.



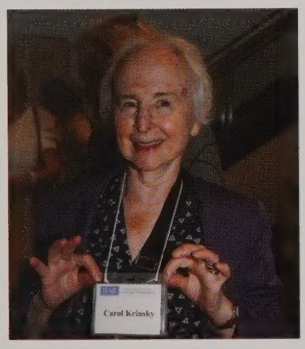
Jenny and Pierre duPont, IFAR Board Member.



Samuel Sachs II, IFAR Board Member (left), and Peter Barnet, IFAR Art Advisory Council Member.



Barry Bergdoll.



Carol Krinsky.

Christine Verzar, Michael T. Davis and Stefaan Van Liefferinge.

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Law and Affiliated Professor
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  - ▶ United States Cultural Property
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  - ▶ Art Fraud, Attribution, Authenticity, Forgery, Libel, Defamatory Statements
  - ▶ Valuation/ Appraisal
  - ▶ Copyright and Moral Rights
- **Associated legal decisions,** linked to the case law summaries, which provide context and relevant documents for students and researchers
- **International conventions and bilateral agreements**
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- A **glossary** of legal terms; a section on **U.S. statutes**; **images of artworks** cited in the legal cases (which no other database of this kind has); and **links within the site and to other resources**
- **Current standards and guidelines** for museums, dealers, archaeologists, and other arts professionals and organizations

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The photo of each item is accompanied by a brief description of the work, the ALR catalogue number, if registered, and the date and place of theft. An asterisk before the catalogue number means that a photograph of the stolen work is available, although not necessarily included in this issue.

Anyone wishing additional information should contact the ALR at 44.207.841.5780. From the U.S., add the prefix 011.

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STOLEN ART

PAINTINGS

1. **ENRIC AROMI-MASRIERA** (Spanish, born 1955). ***Sophisticated China Girl.*** Acrylic and watercolor on canvas. 39.29 x 31.8 cm (approx. 15 ½″ x 12 ½″). *L22.792. Stolen from a private residence in Reno, NV on October 15, 2021.

2. **BOBBIE BURGERS** (Canadian, born 1973). ***Glorious Day,*** 2007. Oil on canvas. 116.84 x 116.84 cm (46″ x 46″). *L22.639. Stolen in transit between Los Angeles and Ascott, Warwickshire, England on December 18, 2021.

3. **ELLE DUBOIS** (Belgian, born 1990). ***Angel,*** 2021. Acrylic on panel. 20 x 15 cm (approx. 7 ⅞″ x 6″). *L23.510. Stolen from a gallery in Aachen, Germany on January 21, 2023.

4. **WILLIAM KEITH** (Scottish/American, 1838–1911). ***Mt. Shasta (painted for John Muir),*** 1889. Oil on canvas. 60.96 x 91.44 cm (24" x 36"). *L22.958. Stolen from a club in Los Angeles, CA.

5. **ALEXANDER MILLAR** (Scottish, contemporary). ***Up the Hill Backwards,*** 2016. Oil on canvas. 150 x 180 cm (approx. 59″ x 70 ¾″). *L22.2338. Stolen from a private residence in Cheshire, England on November 13, 2022.

6. **HENRY SIDDONS MOWBRAY** (American, 1858–1928). ***The Aquafortists,*** 1897. Oil on canvas. 28 x 35 cm (11″ x 13 ¾″). *L23.900. Stolen from a lodging in Vallauris, France on February 9, 2023.

7. **MICHIEL JANSZ. VAN MIEREVELT** (Dutch, 1566–1641). ***Portrait, Probably of Hugo de Groot*** (1583–1645), 1622. Oil on panel. 63.6 x 50.2 cm (approx. 25″ x 19 ¾″). Signed and dated center l/l. *L23.897. Stolen in transit between Belgium and the U.S. on December 10, 2022.

8. **ANGELO ROSSI** (Italian, 1881–1967). ***Summer Garden Scene.*** Oil on canvas.91.4 x 122 cm (36″ x 48″). Signed l/r. *L23.502. Stolen in transit in Oldbury, England on February 7, 2023.

9. **GIOVANNI SEGANTINI** (Italian, 1858–1899). ***Painting,*** 1882. Oil on canvas. 57.51 x 39.5 cm (approx. 22 ⅝″ x 15 ½″). *L22.1772. Stolen from a business in Stuttgart, Germany on August 9, 2022. See also item nos. 43, 53–55.

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** Numbering for the Volume 22 Cumulative Index of Stolen Art begins with this issue, Vol. 22, Nos. 1&2.*

10

10. **NAN YOUNGMAN** (English, 1906–1995). ***Victory Parade,*** 1972. Oil painting. 30 x 30 cm (approx. 11 ¾″ x 11 ¾″). Signed and dated l/r. On the verso: a stenciled access no. F2436 and a label reading: Derbyshire Education Committee Museum Service. *L23.237. Stolen while on loan at the University of Derby in England on March 31, 2006.

11

12

13

The following three paintings by **SUSAN CHIN** (American, contemporary) were stolen from a gallery in New York City on August 10, 2023. *L23.1913:

11. ***Purell Morning,*** 2023. Oil on linen canvas. 30.48 x 22.86 cm (12″ x 9″).

12. ***Purell Afternoon,*** 2023. Oil on linen canvas. 30.48 x 22.86 cm (12″ x 9″).

13. ***Purell Night,*** 2023. Oil on linen canvas. 30.48 x 22.86 cm (12″ x 9″).

14

15

The following two paintings, on loan from a private Swiss collection, were stolen from the Kunsthaus Zurich between September 21 and December 22, 2022. *L23.200:

14. **DIRCK DE BRAY** (Dutch, 1625–1694). ***Daffodils and Other Flowers in a Glass Vase on a Marble Slab,*** 1673. Oil on panel. 30.9 x 23.5 cm (approx. 12 ⅛″ x 9 ¼″).

15. **ROBERT VAN DEN HOECKE** (Belgian, 1622–1668). ***Soldiers in their Encampment.*** Oil on panel. 18.8 x 24.7 cm (approx. 7 ⅜″ x 9 ¾″).

16

17

The following two paintings were among three works stolen from a private residence in Milan, Italy on June 2, 2021. *L22.1035:

16. **CESARE ANDREONI** (Italian, 1903–1961). ***Ultima Edizione,*** 1947. Oil on canvas. 100 x 50 cm (approx. 39 ⅜″ x 19 ⅝″).

17. **SALVATORE FIUME** (Italian, 1915–1997). ***Somalia.*** Oil on masonite. 62 x 84 cm (approx. 24 ⅜″ x 33″). Signed on the verso.

STOLEN ART

The following two paintings were stolen from a train traveling from Newark International Airport to Trenton, NJ on December 9, 2022. *L23.18:

18. **KATHERINE BRADFORD** (American, born 1942). ***Mauve Sand,*** 2022. 25.4 x 20.3 cm (approx. 10″ x 8″). Acrylic on canvas.

19. **BONY RAMIREZ** (Dominican/American, born 1996). ***Diamond Tears, #3,*** 2022. Acrylic, pastel, colored pencil, plastic rhinestones on paper on marble tile on panel. 30.5 x 30.4 x 4 cm (approx. 12″ x 12″ x 11 ½″).

18

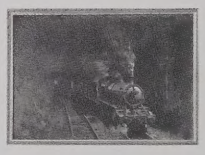
19

The following two paintings by **TERENCE CUNEO** (English, 1907–1996) were stolen from a private residence in London, England on May 2, 2023. *L23.1015:

20. ***Schoolboy Watching Steam Train,*** 1983. Oil painting. 40 x 60 cm (approx. 15 ¾″ x 23 ⅝″).

21. ***Steam Train 5306 at Night.*** Oil painting. 35 x 75 cm (approx. 13 ¾″ x 29 ½″).

20



21

The following two paintings by **JOSE CAMPECHE** (Puerto Rican, 1751–1809) were stolen from the Galeria Nacional de Puerto Rico in Old San Juan on December 20, 2010. *L23.1147:

22. ***Virgin of Belen,*** 1806. Oil on panel. 22.86 x 15.24 cm (approx. 9″ x 6″). Inscribed on the verso: El Ill. Sr. Dr. D. Juan Alejo de Arimendi Dignisimo Obpo de Puerto Rico con Cede Quarenta Dias de Indulgencia a Todos los Fieles que Devotamente Rezen Una Salve Ante Esta Imagen de NA. SA. de Belen Rogando a Dios por los Pia Doso Fines de Na. Sta. Madre Yglesia Mandada a Pintar [por] Pascual … Ano de 1806.

23. ***Virgin of Carmel,*** 1829. Oil on panel. 30 x 22 cm (approx. 11 ¾″ x 8 ⅝″). Inscribed on the verso: El Exemo é Ylustrisimo Sr. Dr. Dn. Pedro Gutierrez e Cos. dignisimo Obispo de esta Diocesis Concede Cuarenta dias de Yndulgencia a los fieles qe devotamente rezaren una Salve delante de esta Ymagen de Nuesta Señora del Carmen, prppia de la devoción de Don Manuel López, Puerto Rico, veinte y cuatro de Febrero de milochocientos veinte y nueve = Antonio Pereira. Secretario. Es copie del que existe como poder Puerto Rico fecha utsupia.

22

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24

25

The following two paintings were stolen from a gallery in Glendale, CA on February 23, 2023. *L23.625:

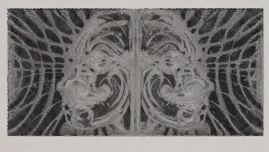
24. **OLIVIA STERLING** (English, born 1996). ***God Protects Fools and Drunks,*** 2021. Acrylic on canvas. 90 x 70 cm (approx. 35 ⅜″ x 27 ½″).

25. **AVERY WHELESS** (American, born 1993). ***do you know what I mean, do you see what I mean?,*** 2022. Oil on canvas. 127 x 96.5 cm (50″ x 38″). Signed on the verso.

MIXED MEDIA

The following three mixed media works by **NICOLAS SOREN GOODICH** (American, born 1969) were stolen from a vehicle parked in front of the artist's studio in Vernon, CA on April 24, 2022. *L22.841:

26



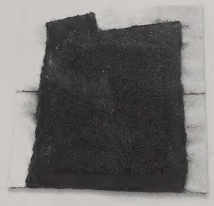
27

28

26. ***Summoning the Other,*** 2021. Acrylic on plexiglass diptych on canvas. 121.92 x 121.92 cm (48″ x 48″).

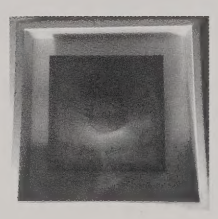
27. ***Verdant Biological Frequency Generator,*** 2021. Acrylic on plexiglass diptych on canvas. 76.2 x 76.2 cm. (30″ x 30″).

28. ***Wings of Desire I,*** 2021. Acrylic on plexiglass assemblage in maple frame with embedded LEDs and power supply. 68.58 x 68.58 cm (27″ x 27″).



29

29. **THEASTER GATES** (American, born 1973). ***Roof Inheritance (My Dad Was a Patcher - I Am a Gutter),*** 2022. Oil-based enamel, rubber torch down, bitumen on roofing felt with copper nails. 154.3 x 153.7 x 10.2 cm (60 ¾″ x 60 ½″ x 4″). *L23.1912. Stolen in transit between Montana and Los Angeles on July 1, 2023.



30

30. **GOTTHARD GRAUBNER** (German, 1930–2013). ***Kissenbild (Cushion),*** 1967. Oil painting on synthetic wool cushion on canvas and with case. 20 x 20 x 2 cm (approx. 7 ⅞″ x 7 ⅞″ x ¾″). *L23.1309. Stolen from a residence in Antwerp, Belgium on May 8, 2023.

WORKS ON PAPER

31

31. **ADOLF HOFFMEISTER** (Czech, 1902–1973). ***Slivovice,*** 1927. Ink on paper. 35 x 46.5 cm (approx. 13 ¾″ x 18 ¼″). *L22.828. Stolen in transit in Paris, France on July 8, 2022.

STOLEN ART

32. **FERNAND LÉGER** (French, 1881–1955). ***The 14th of July,*** 1919. Gouache, watercolor, and ink on paper. 30 x 37 cm (approx. 11 ¾″ x 14 ½″). *L22.731.Stolen from a private residence in Paris, France on March 15, 2022.

32

33. **JADE CHING-YUK NG** (Chinese, born 1992). ***Bloom and Blow,*** 2023. Caran d'ache drawing on velour paper. With artist made engraved purple frame. *L23.1471. Stolen from a London, UK gallery on July 4, 2023.

33

34. **RAYMOND PETTIBON** (American, born 1957). ***No Title (We can't afford),*** 2004. Ink on paper. 50.8 x 38.1 cm (20″ x 15″). Signed and dated on the verso of the frame. *L23.1024. Stolen during a move from a gallery in London, UK on December 8, 2015.

34

The following 4 works on paper are from a series of 10 by **CARL-OSKAR JONSSON** (Swedish, born 1991) that were stolen from a gallery in Oslo, Norway on August 25, 2022. *L23.337:

35. ***Already Late,*** 2019. Watercolor on paper. 29.69 x 42.01 cm (approx. 11 ⅝″ x 16 ½″).

35

36. ***Behind Time,*** 2019. Watercolor on paper. 48.5 x 36.3 cm (approx. 16 ½″ x 11 ¾″). See color photo on inside back cover.

37. ***Hurry (Bernstorffsgade),*** 2019. Watercolor on paper. 29.69 x 42.01 cm (approx. 11 ⅝″ x 16 ½″).

37

38. ***Hurry Up Now,*** 2019. Watercolor on paper. 29.69 x 42.01 cm (approx. 11 ⅝″ x 16 ½″).

38

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PRINTS, ETCHINGS, LITHOS

39

39. **WALT DISNEY** (American, 20th century). ***Mickey Mouse,*** 1953. 50th Anniversary edition print. 36.83 x 40.1 cm (14 ½″ x 15 ¾″). Signed in crayon by Walt Disney and inscribed "To Adam." *L23.1178. Stolen from storage in San Diego, CA on February 14, 2023.

40. **ROBERT RAUSCHENBERG** (American, 1925–2008). ***People for the American Way,*** 1991. See color photo on inside back cover.

41

41. **ANNE VIEUX** (American, born 1985). ***Infinity Cube II,*** 2017. Lenticular print mounted on wood with a printed rug. 40 x 148 x 89 cm (approx. 15 ¾″ x 58 ¼″ x 35″). Ed. no. 2/2. *L23.1008. Stolen from a gallery in London on April 30, 2018.

42

42. **BRETT WHITELEY** (Australian, 1939–1992). ***Lovers,*** 1973. Screenprint on paper. 50 x 63 cm (approx. 19 ⅝″ x 24 ¾″). Ed. no. 10/70. *L23.1. Stolen during a move in Chatswood, NSW, Australia on September 6, 2022.

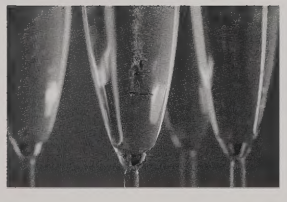
43

43. **PABLO PICASSO** (Spanish, 1881–1973). ***The Old and the New Year,*** 1979. Lithograph. 50 x 42 cm (approx. 19 ⅝″ x 16 ½″). Signed below the mask in the middle of the sheet. Based on a gouache on paper with the same title from 3/12/59. *L22.1772. Stolen from a business in Stuttgart, Germany on August 9, 2022. See nos. 9; 51–53.

PHOTOGRAPHS

44

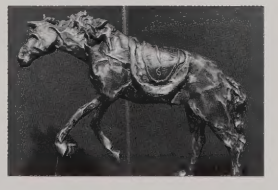
44. **UNKNOWN ARTIST** (mid 19th century). ***Portrait of an Unknown Woman Holding a Child.*** Daguerreotype. Copper, silver-plated in a floral-embossed wooden case lined in red silk. 8.26 x 6.98 cm (approx. 3 ¼″ x 2 ¾″). On the back of the case is a label at upper left: A/00 and another at lower left: D.ANON. 185.41. *L23.744. Stolen from Leiden University Libraries in the Netherlands on March 21, 2023.



45

45. **CHRISTOPHER BOFFOLI** (American, born 1969). ***Champagne Scuba,*** 2014. Archival pigment ink print on metallic paper mounted on acrylic-dibond. 60.96 x 91.44 cm (24″ x 36″). Ed. no. 30/30. On the verso, a studio label and hand-signed in blue ink and numbered. *L23.430. Stolen from the artist's studio in Seattle, WA on December 26, 2022.

SCULPTURE



46

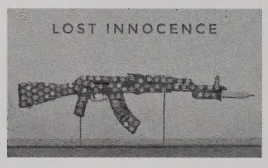
46. **SALVADOR DALI** (Spanish, 1904–1989). ***Horse Saddled with Time.*** Bronze. *L23.1316. Stolen from a gallery in Bristol, England on May 8, 2023.

STOLEN ART

47. **STEVENSON BROTHERS** (English, contemporary). ***Millennium Rocking Horse.*** Ed. no. 69/100. *L23.1914. Stolen from a private residence in Robertsbridge, England on June 28, 2023.

47

48. **BRAN SYMONDSON** (English, born 1971). ***Lost Innocence***, 2017. AK-47 decorated with mixed media. 60 x 120 x 30 cm (approx. 23 ⅝″ x 47 ¼″ x 11 ¾″). *L23.1523. Stolen from a London gallery on June 18, 2019.



48

CERAMICS, POTTERY, PORCELAIN

49. **PABLO PICASSO** (Spanish, 1881–1973). ***Little Horse, no. 61 (Alain Ramié 470),*** 1963. Diam: 25.4 cm (10"). Ed. no. 38/150. Inscribed on the underside: n. 61 Edition Picasso Madoura. *L23.1167. Lost in transit in New York, NY on April 18, 2023.

49

50. **ANNA FRANCIS CONNOR SIMPSON FOR NEWCOMB POTTERY** (American, 1880–1930). ***Lunar Scenic Vase,*** 1928. Ceramic. H: 15.19 cm (6″); W: 20.29 cm (8″); D: 20.29 cm (8″). Stamped on the bottom: Newcomb College; no. RC54; no. 49; the letter "J." *L23.336. Stolen in Potomac, MD on May 4, 2022.

50

The following works by **PABLO PICASSO** (Spanish, 1881–1973) were stolen from a business in Stuttgart, Germany on August 9, 2022. *L22.1772. See also item nos. 9; 43.

51. ***Centaur*** (R339), 1956. Ceramic. Diam: 43.2 cm (17″). From an edition of 100.

51

52. ***Picador.*** Ceramic. Diam: 20 cm (approx. 7 3.4″). From an edition of 500. Distinctive markings: Werkverzeichnis A. Ramié 160.

52

53. ***Tormented Face of the Faun,*** 1956. See color photo on inside back cover.

ASIAN ART

Ceramics, Pottery, Porcelain

The following three items were among nine pieces of Chinese porcelain stolen from the Museum for East Asian Art in Cologne, Germany during the night of September 12, 2023 after thieves broke in. Interpol case no. 2023/188. *L23.2110. (All photos: RBA Köln, Marion Mennicken):

54

56

54. **Unknown Artist** (Qing dynasty, Kangxi period, 1662–1722). ***Dragon Dish.*** Porcelain, Jingdezhen. Diam: 31.5 cm. Inv. no. F 09,17.

55. **Unknown Artist** (Ming dynasty, Jiajing period, 1521–1567). ***Dragon Jar.*** See color photo on inside back cover.

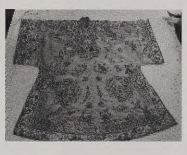
56. **Unknown Artist** (Qing dynasty, Daoguang period, 1820–1850). ***Fencai Bowl.*** Porcelain, Jingdezhen. Ht: 6 cm; Diam. 11 cm. Inv. F 09,28.

Tapestries, Textiles

The following Chinese robes by **Unknown Artists** were stolen in transit in New York City on April 7, 2023. *L23.1607:

57

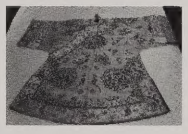
57. ***Bright Plum Informal Robe*** (20th century). Silk. Length: 132 cm. (52″).



59

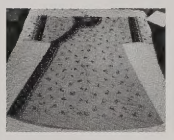
58. ***Embroidered Green Informal Robe*** (late 19th century). See color photo on inside back cover.

59. ***Embroidered Lavender Jacket.*** Silk. Width: 146.68 cm (57 ¾″).



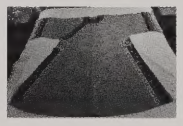
60

60. ***Embroidered Lavender-Pink Lady's Jacket*** (19th century). Silk. Width: 166.37 cm (65 ½″).



61

61. ***Embroidered Pink Lady's Informal Robe*** (19th century). Silk. Length: 139 cm (54 ¾″).



62

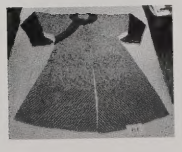
62. ***Orange Counted-Stitch Robe*** (19th century). Gauze. Approx. length: 134.6 cm (53″).

63

63. ***Padded Embroidered Turquoise Empress Winter Jacket*** (19th century). Silk. Width: 132.72 cm (52 ¼″). Provenance: Sotheby's, NY, 23 April 1987, sale 5567, lot 157.

64

64. ***Pink Satin Lady's Jacket*** (20th century). Silk. Length: 156.84 cm (61 ¾″).



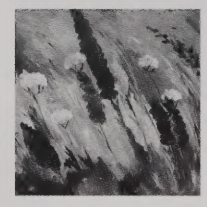
65

65. ***Yellow Ground Summer Dragon Robe*** (19th century). Gauze. 132 cm (52″). Provenance: Sotheby's, NY, 5 June 1982, sale 4883, lot 124.

MISSING ART

PAINTINGS

1. **DIETLINDE BONNLANDER** (German, born 1931). ***Flowers,*** 2020. Acrylic on canvas. 60 x 60 cm (approx. 23 ⅝″ x 23 ⅝”). *L21.41. Stolen from a private residence in Imst, Austria in February 2021.



1

2. **ROBERT GRIFFIER** (English, 1688–1750). ***A Chinese Goose, Two Egyptian Geese, Muscovy Ducks, Dove, a Jay, and a Lapwing in a Classical Landscape.*** Oil on canvas. 153 x 144 cm (approx. 60 ¼″ x 56 ⅝″). *L23.1856. Missing from a gallery in London, England on December 1, 2020.

2

3. **AART VAN KRUISELBERGEN** (Dutch, born 1936). ***Glory Hallelujah, the No. 19 Bus is Here at Last!*** Oil on board. 63.5 x 63.5 cm (25″ x 25″). *L23.991. Missing from a hospital in North Middlesex, England on March 24, 2023.

3

4. **PHILIPP PETER ROOS** (German, 1655–1706) ***Pastoral Scene.*** 127 x 182 cm (approx 50″ x 71 ⅝″). *L21.41. Interpol no. 2021/12.13. Missing from a church in Upper Austria in December 2018.

4

The following three paintings by **SARAH GRILO** (Argentinian, 1917–2007) were stolen from a New York gallery on June 3, 1999. *L23.738.

5. ***Dos Rombos,*** 1988. Oil on canvas. 162.6 x 132.1 cm (64″ x 52″). Signed at center right.

5

6. ***Red Band,*** 1975. Oil on canvas. 100 x 100 cm (39 ⅜″ x 39 ⅜″). Signed l/r.

6

7. ***Two Plus Three Plus Zero,*** 1983. Oil on canvas. 129.9 x 129.9 cm (51 ⅛″ x 51 ⅛″). Signed l/r.

7

The following three paintings were missing from storage at Oxford University in Oxford, England on October 1, 2026. *L23.626:

8. **CLAUS ANTON KØLLE** (Danish, 1827–1872). ***River Landscape with Boats,*** 1858. Oil on canvas. 53.34 x 81.28 cm (21″ x 32″).

8

** Numbering for the Volume 22 Cumulative Index of Missing Art begins with this issue, Vol. 22, Nos. 1&2.*

9

9. **Unknown Artist** (19th century). ***British Warship off Breakwater.*** Oil on canvas. 44.45 x 60.96 cm (17 ½″ x 24″).

10

10. **Unknown Artist** (19th century). ***View of Constantinople from the Bosporus.*** Oil on canvas. 45.72 x 63.5 cm (18" x 25").

WORKS ON PAPER

11. **EASTMAN JOHNSON** (American, 1824–1906). ***Andreas Achenbach,*** 1851. See color photo on inside back cover.

12

12. **CARLOSKAR JONSSON** (Swedish, born 1991). ***Be Right There,*** 2019. Watercolor on paper. 42.01 x 29.69 cm (approx. 16 ½″ x 11 ⅝″). *L23.337. Missing from a gallery in Oslo, Norway on August 25, 2022. See also item nos. 35–38 under Stolen Art.

13

13. **S. RICHARD SHOOK** (American, born 1955). ***Untitled (Dancer Portrait),*** 2017. Graphite on paper. 60.96 x 45.72 cm (24″ x 18″). *L23.1369. Missing from a UPS facility in Mesa, AZ on August 2, 2021.

PRINTS, LITHOS, ETCHINGS

14

14. **ANITA KLEIN** (Australian, born 1960). ***Eastenders on Thursday,*** 2001. Drypoint etching. 50.8 x 58.2 cm (approx. 20″ x 23″). Ed. no. 7/25. *L23.991. Missing from a hospital in North Middlesex, England on March 24, 2023.

SCULPTURE

15

15. **DOROTHEE RÄTSCH** (German, born 1940). ***Nude Boy.*** Bronze. Ht: 120 cm (approx. 47 ¼″.) *L21.229. Missing from the garden of an apartment building in Berlin, Germany on February 20, 2021.

RECOVERED ART

PAINTINGS

1. **ROBERT GEMMEL HUTCHISON** (Scottish, 1855–1936). ***Children Wading,*** 1918. Oil on cardboard, 23.2 x 30.8 cm (approx 9 18″ x 12 ⅛″). *L14.55. Stolen from the Glasgow Museum, Haggs Castle Children's Museum, Glasgow, Scotland in February 1988. Recovered with the help of the ALR after it was consigned to a North Yorkshire auction house in November 2022. The consigner reported that the work had been part of his late father's collection for 30 years.

1

2. **DAVID TENIERS II** (Flemish, 1610–1690). ***Monkeys in a Kitchen.*** Oil on copper. 21.49 x 21.49 cm (approx. 8½″ x 11 ⅝″). Monogrammed "DT" at l/r. *L98.501. Interpol no. 1998/26595.1. Stolen in transit in Belgium on the evening of November 11–12, 1997. Recovered in New York in 2023 with the help of the ALR after a routine search of an auction sales catalogue.

2

3. **VINCENT VAN GOGH** (Dutch, 1853–1890). ***The Parsonage Garden at Nuenen in Spring,*** 1884. Oil on panel. 25 x 57 cm (approx. 9 ¾″ x 22 ⅜″), *L20.760. IPGS case ref. 2020/62. Stolen from the Singer Laren Museum in Laren, The Netherlands during the early morning hours of March 30, 2022 while on loan from the Groninger Museum. The thief smashed through glass doors to gain entry and then fled before police could respond to the alarm. After police matched DNA found at the crime scene with French criminal Nils M. in April 2021, he was sentenced to eight years in prison for the theft and the theft of another painting from a museum in Leerdam in September 2020. The paintings ended up in the possession of a criminal organization that intended to use them as leverage for lower prison sentences. Dutch art crime investigator Arthur Brand negotiated with the organization to recover the paintings. During the weekend of September 9–10, 2023, an unidentified man returned the Van Gogh painting to Brand.

3

** Numbering for the Volume 22 Cumulative Index of Recovered Art begins with this issue, Vol. 22, Nos. 1&2.*

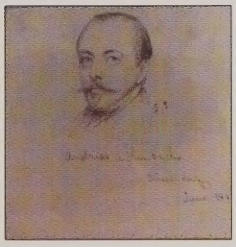
36

40

53

55

58



11

STOLEN ART

WORKS ON PAPER

36. **CARL-OSKAR JONSSON** (Swedish, born 1991). ***Behind Time,*** 2019. Watercolor on paper. 29.69 x 42.01 cm (approx. 11 ⅝″ x 16 ½″). *L23.337. One of a series of 10 works stolen from a gallery in Oslo, Norway on August 25, 2022. See also nos. 35, 37-38.

PRINTS

40. **ROBERT RAUSCHENBERG** (American, 1925-2008). ***People for the American Way,*** 1991. Lithograph. Ed . no. 70/75. Signed, dated, numbered in pencil l/l. *L22.2094. Stolen in transit between Texas and New York on August 9, 2022.

CERAMICS

53. **PABLO PICASSO** (Spanish, 1881-1973). ***Tormented Face of the Faun,*** 1956. Ceramic. 42 cm (approx. 16 ½″). Ed no. 35/100. *L22.1772. One of three works by the artist stolen from a business in Stuttgart, Germany on August 9, 2022. See also nos. 9; 43; 51-52.

CHINESE PORCELAIN

55. **Unknown Artist** (Ming dynasty, Jiajing period, 1521-1567). ***Dragon Jar.*** Porcelain, Jingdezhen. Ht: 22 cm. Inv. no. F 10,45. One of nine items stolen from the Museum of East Asian Art in Cologne, Germany on September 12, 2023. Interpol no. 2023/188. *L23.2110. See also nos. 54 and 56. (Ph: RBA Köln, Marion Mennicken).

TAPESTRIES, TEXTILES

58. **Unknown Artist.** ***Embroidered Green Informal Robe*** (Chinese, late 19th century). Silk. Length: 139 cm (54 ¾″). *L23.1607. Stolen in transit in New York City on April 7, 2023. See also item nos. 57; 59-65.

MISSING ART

WORKS ON PAPER

11. **EASTMAN JOHNSON** (American, 1824-1906). ***Andreas Achenbach,*** 1851. Pencil on paper. Signed "E.J." center right. Inscribed lower center: Andreas Achenbach/Dusseldorf/ June 1851. *L23.1697. Missing from a private residence in Massachusetts on May 1, 2023.

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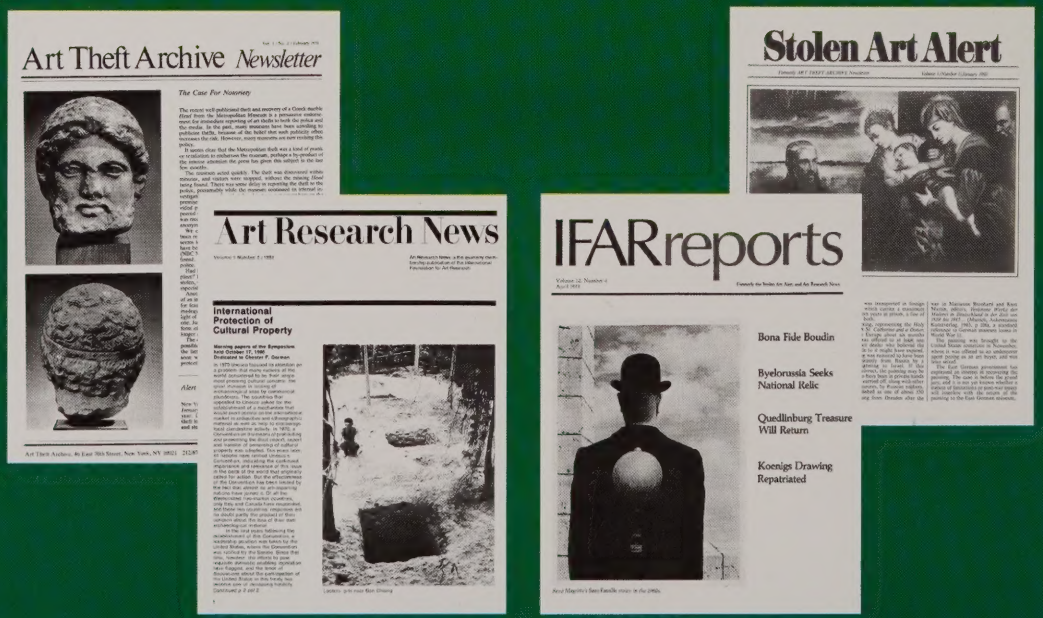
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